

THE MAGICAL MANTLE,
THE DRINKING HORN AND THE CHASTITY TEST:
A STUDY OF A "TALE" IN ARTHURIAN CELTIC LITERATURE

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This thesis has been composed by myself

The work my own.

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Abstract

The field of the study is that of popular versus learned literature and the use of traditional patterns and clichés in medieval works, Arthurian and Celtic in particular. The aim of the study is to examine the definition of a "Tale": its very concept, its form, and its reception through a plurality of methods, from different and cumulative perspectives which seek to blend into a creative synthesis. This leads to a questioning of the usefulness of motif-indexes in tale-definition. An approach is given which takes into account contemporary scholarship on "structural", internal textual analysis as well as pre-structural concepts such as the notion of the Heroic Biographical Pattern.

A preliminary approach (part I) gives a survey of the Tale in time and place. The Tale is found from the 12th to the 20th century but was particularly popular between the 12th and 14th centuries. The presence of its early versions in an Arthurian literary context points to a milieu of Tale formation which is in-between insular Celtic, Breton and Anglo-Norman French. Networks of version-filiations are drawn which confirm this while they also indicate pivotal versions and point to specific geographical groupings (in particular French, Scottish/Irish Gaelic, Icelandic, English, Welsh, Dutch and German). In an appendix to this section, a statistical method ("Cluster Analysis") is used to add verification.

Part II assembles short monographs on the Tale "traits". It thereby establishes their literary status and their strong Arthurian-Celtic link in matters of detail, images, recurrent themes such as: for example the feast setting, the fairy visitant, the magic objects, the test, the names of characters.

Having thus created a background of information and critical material, the next level of approach (part III) considers the appeal and durability of the Tale in the medieval period and beyond; and this, in diverse literary genres. It is concluded that the main topics (the Chastity Test of women/cuckoldry of men; the mockery of Arthur, of the chivalric code and of the honour concept) struck a sensitive chord in the minds of medieval audiences. But, as the study goes on to show, the Tale is basically exploited for its farcical, comic potential.

Finally, the appeal and durability of the Tale is sought in its relation to traditional tale patterns and in their mythical value. In this sense, the study shares the views of scholars who sought parallels between society (its mentality, world vision) and myth.

Note to the reader

The footnotes have been placed in a separate section at the end of the study. These contain succinct references. The reader will find references in full in the Bibliography under name of author or editor; or whenever specified, under title. A list of the texts which we use as our basic corpus is given (with their abbreviations) in Part I. These are re-listed separately in the Bibliography, with references to their editors. In addition, the following abbreviations to particular books have been used throughout the thesis:

ALMA: Arthurian Literature in the Middle Ages, ed.
R.Sh.Loomis (Oxford, 1959).

AT: The Types of Folktale. A classification and
bibliography, A.Aarne and S.Thompson (Helsinki,
1964, 2ed.).

ERE: Encyclopedia of Religions and Ethics (1908-)

HRB: (Historia Regum Brittaniae), Geoffrey of Monmouth,
The History of the Kings of Britain, tr. L.Thorpe
(Penguin, 1980).

ST: Motif-Index of Folk-Literature, S.Thompson, 6 vols.
(Copenhagen, 1955-8).

TYP: Trioedd Ynys Prydein, The Welsh Triads, R.Bromwich
(Cardiff, 1978).

INTRODUCTION

Arthurian literature has always exerted a powerful attraction on romantic minds, perhaps because its world of action belongs to the realm of the fantastic fiction, of the merveilleux, of the fairy tale. It is this presence of the magic, fantasy, the emphasis on the entertaining aspect of the supernatural element that characterized the "Matter of Britain" and appeared so attractive to generations of insular and continental poets and conteurs. Arthurian material represents a formidable receptacle of international folklore and of Celtic elements proper (that is particular 'traits', which are in themselves a synthesis of various socio-cultural elements drawn from international popular motifs, scraps of more obscure mythological elements and mythical narratives).

The intrusion of the supernatural upon the world is often very effectively used as a narrative device in Arthurian tales, to the point of perhaps being over-used for its eye-catching appeal and haunting quality. The systematic occurrence of adventures and marvels assimilates Arthurian literature to Celtic literature and in more general terms to the folktale.(1) The supernatural is accepted as an objective fact; it is a familiar and necessary element of the background against which tales are told.

Although Arthurian literature undeniably "éblouit

les coeurs" at this level, it also reflects a certain reality of contemporary medieval society and embodies the myths of that era. Determining the part of (historical, socio-cultural) reality in a work of fiction is difficult when we are cut off from it by a temporal and cultural bridge but it is made all the more so by the fact that men and writers of that time were scarcely conscious of where romance began and history ended. The omnipresence of the supernatural causes reality to appear even more elusive in the Arthurian field than perhaps in other medieval classes of fiction, e.g. the epic literature. But fundamentally the Arthurian literary phenomenon emerged from an epic background where the imaginary universe is characterized by a historical perspective.

In medieval eyes the purpose of history was to furnish "from the past's store of experience didactic examples - models of good living relevant to the present, and historical foils to the contemporary world".(2) Professional poets and storytellers fulfilled the essential role of preserving this tradition or "history".

Literature fostered the sense of history and fortified the conventions which moulded the audience's life.(3)

The epic models are centred upon a native cultural heritage, strengthening a community around some principles: royalty, lineage, feudal allegiance.(4) The focus of the epic tales is on past real or imaginary kings and heroes of a folk or nation such as Charlemagne,

or on dynasties stemming from a founding hero.(5)

Similarly, the Saints' Lives were to confer a prestigious background to their founding Patron saint.(6)

Heroes of well-known tales (native & of foreign influence) were used as standards of comparison for the praise of a patron and his lineage (e.g. in Middle Welsh Gogynfeirdd poetry). No doubt the Arthurian stories likewise were perceived as an exaltation of noblesse and chivalry: the ideals of contemporaneous feudal and post feudal society. It is as "historical character" that Arthur was ranked alongside Charlemagne and Godefroid de Bouillon as one of the Nine Worthies of the Christian world (7) and was used as a foil for the glories of the Plantagenets. In other words, the Arthurian cycle can be shown to have a lot in common with the epic since it is associated with the familiar values of a societal group and represents the prestige legends of a people.(8) In a sense the stories of Arthur contributed to the prestige legends of the Britons as ~~they~~ developed into the myth still lingering in Brittany and which we find in Geoffrey of Monmouth, Wace and Malory, of Arthur as future deliverer of the subdued Britons - ~~not~~ to mention the various esoteric connections which came to be associated with the Grail and the companions of the Round Table!

These few general remarks remind us that in order to understand the variety of the Arthurian literary production and its relevance to contemporary audiences,

it is necessary to be constantly aware of its evolution.(9) The literary vogue for Arthur and his court only took shape in the early 12th century and it is common place to attribute it to the cultural and political roles played by the Houses of Plantagenet and Anjou. Though similar developments around semi-fictional characters could be cited in different geographical and cultural areas (such as the Scoto-Irish Fenian cycle),(10) the Arthurian cycle enjoyed a unique position in the literature of the Middle Ages. Great poets and writers like Chrétien de Troyes set the mark of their genius on the material and generated the cycle. Chrétien's Chevalier de la Charrette (dating approximately c.1180) constituted the Arthurian "time bomb" which shifted the focus onto the adulterous relationship between the queen and Lancelot. It twinned the ethos of courtly love and the old epic conception of martial prowess, instilling thereby a new framework into Arthurian and indeed medieval literature.(11)

There are various strata in the Arthurian material which reflect the continuity of a tradition. This is noticeable for instance in the evolution of the concept of the hero. The epic element in Arthurian tales aims to validate the heroic model in the minds of the audiences. The definition of the epic hero is that he is virtually inseparable from the community, to which he is accountable for his actions; in the words of T.Hunt , he

"tours the arena of familiar feudal loyalties".(12)

Mikhail Bakhtine remarked on the aesthetics of chivalric literature that in the epic the whole narrative is conceived around the notion of testing heroes -for their courage (usually), intelligence (sometimes) but also for their fidelity, chastity.(13) "Concepts of bravery for men, chastity for women being in each case the basis of honour are rooted deep in traditional literature but also in many of our own deeper responses" and D.Brewer adds further "we do not have to scratch very deep into the thin veneer of modern civilization to come upon primitive responses".(14) The overall theme in these epic tales can be summed up as the realization of heroic identity through test - a concern conspicuous throughout Arthurian literature as well.

But Arthurian romances and tales place this pattern into a new or different mould. Although the knights of the Round Table present the ideals of courtly society: bravery and virtue, feudal loyalty and courtliness the world in which they evolve is "outside reality". In the terms of Bakhtine, happenings in the Arthurian world occur in a different "chronotope" from the strict epics.(15) Arthur's hall is only the place of start and end of the adventures, which take place in vague settings such as forests, enchanted castles and so on. Even when the adventure occurs 'at home' in the hall, at court, the element of hazard ("le hasard") is systematized, the

"merveilleux" becomes the norm. Arthur's custom of not eating until an adventure arrives is a "recognition of the inevitability of adventure and an attempt to regularize its tumultuous spontaneity, (...) later used as a ritual compelling adventure to appear. Later still it is satirized, the adventure refusing to appear" as in the *Lai du Cort Mantel*.⁽¹⁶⁾ The display of bravery occurs almost automatically in response to the constant flow of tests or external stimuli quite arbitrarily brought on, usually by the supernatural. Such was the world of the Arthur and the heroes of early Welsh ⁽¹⁷⁾: fantastic and thriving on the expectation of adventure. In all this we trace the inheritance of Celtic models and the strong input of the folktale. Whatever its motivating force, marvellous adventure is definitely characteristic of the ambience of Arthurian literature.

The displacement from the epic concept of the hero to that of the individual hero devoted and faithful to a love commitment, or in quest of spiritual salvation represents the span of the evolution of the Arthurian cycle from epic to courtly to Christian ideological model. This partly accounts for the great variety in the Arthurian material and the diversity of messages of the narratives.

So how are we to perceive, interpret the works moving in the Arthurian orbit? What must we look at, imagine while reading?

The standard genres of literary study - literary history, theory (hermeneutic, structuralist, semiologic, or whatever), criticism, and comparative study - have had much to say about the works of Arthurian literature and their interrelations. And each genre naturally approaches its subject within the confines of its traditional methods, although these vary widely within each mode.(18) Critics of medieval narrative literature have in recent years diversified their approaches to the material, making a diversity of models available. This movement stems partly from a general tendency towards a wider outlook, taking into account progress in the literary field of semantic and structural analyses (e.g. N.Frye, P.Zumthor, A.Greimas, T.Todorov, U.Eco) and also methodological developments in folktale studies such as A.Aarne & S.Thompson's approaches, (19) the works of V.Propp, L.Strauss, F.Boas .(20) Varied methods have been applied to the study of the epic and Arthurian material, parallelisms have been drawn for instance between folktales and medieval (especially Arthurian) literary works (E.Bozoky, B.A.Beatie, F.Suard) or between the epics and Arthurian romances (E.Dorfman, M.Bakhtine) from the point of view of structure, motifs, themes and general mechanism. This, we believe, did the spadework on the field that interests us.(21)

With this particular study, a case is opened where several approaches could be profitably used to do justice

not only to the "Tale" (*) being told through all the various texts gathered, and to its function for medieval audiences but also to the independent literary creations which these versions of the "Tale" are. We shall aim to combine perceptions from various approaches or levels of investigation in a hopefully creative synthesis.

(*) The term "Tale" has been arbitrarily chosen and will be used throughout this study to designate the common basic narrative which is perceived in the series of texts gathered. These will be referred to as "versions" of the Tale.

(a) Purpose of the study.

We aim to investigate a narrative, a Tale, known by two variant scenarios in more than forty versions. These texts repeat with differences, a story of Chastity Test in which the unfaithful women are found out by means of a magical object. It is either a mantle that uncovers the untrue women or a drinking horn that spills its contents on their cuckolded husbands. One woman only emerges as the true faithful heroine and is rewarded with the gift of the beautiful object while the rest of the assembly is humiliated. The majority of (the main and earliest attested) versions are cast in an Arthurian setting which justified our classification of the Tale as Arthurian.

The term "Tale" refers to the narrative outline given above which we, as reader have abstracted from the various versions or literary forms according to a process described by the semiotician U.Eco as "a series of imprecise mediatory abstractions". The outline represents "a more precise series of macro-propositions that constitute a possible fabula".(22) Our purpose is to study the Tale which is being told rather than any particular version of it. It seems therefore appropriate to posit our approach of the Tale rather as a "case study" which implies less an attempt towards an exhaustive historical or literary treatment of the topic than an aim to elucidate it from different angles. These correspond to different levels of investigation, the sum of which seeks to build an overall picture of the Tale. It is hoped that a sense of "whole" or synthesis will gradually emerge as the study unwinds.

- Scope of the study.

The forms or versions of the Tale are attested throughout the Middle Ages into the modern period: from lays of the 12th century and episodic interpolations into medieval romances and tales to occurrences in German Shrovetide plays, and English & Gaelic balladry; in reworkings by L'Ariosto and La Fontaine down to a 20th century dramatic adaptation. The Tale outline is known at least in the 12th century, corresponding to the approximate period of composition of the Lai du Cor, Lai

du Cort Mantel, Lanzelet, the First Continuation of Perceval which offer some of the earliest versions attested, the earliest extant version being the Lai du Cor, by Robert Biket.

It is to be remarked that the absolute lateness of some versions known only from the 19th-20th century collections from oral tradition is no indication of the antiquity of the versions represented by such narratives.

Again, some versions furnish consistent details pointing to the possible context of oral composition of the Tale, in the sense that there may be some potentially primitive elements in a number of them. Drinking horns for instance were anachronistic in 12th century France but possibly not in a Celtic or Anglo-Saxon context; mass testing at feast gatherings is ancient and the presence of characters who belong to the nucleus of early Arthurian Welsh heroes - Lancelot is conspicuous by his absence in the earliest versions of the Tale - may also be an indication of the period of elaboration of the Tale. In other cases where certain versions do not add anything significant to our understanding of the structure or of the general intention of the Tale, their importance to us lies in details which may offer clues to the filiation between versions: in the exploitation of the Tale structure and motifs by individual tellers to create particular effects and convey particular ideas.(23)

P.Ménard remarked, on the subject of the Lai du Cor

and Lai du Cort Mantel, that we cannot appreciate the originality of each teller for want of an authentic primitive version of this Tale (24) and P. Bennett has added that we cannot get to the archetype because of the dual tradition of the Tale.(25) This is certainly true in the sense that determining the exact form and place of composition of this Tale will never be more than a conjecture. But we certainly can appreciate that in all versions a Tale is being told which has a structure, with a logic that held a certain appeal throughout a long period and the basis of which it would be profitable to investigate. Moreover, the effect sought by successive tellers and writers has consistently focussed on the comic, and the elements which sustained the comic effect throw light not only on the tastes and thoughts of those who reworked the Tale and of their audiences but also account for the persistent appeal of the Tale in different times and places.

These considerations indicate the scope of the study: our interest is not so much to reconstruct an "archetype" of the Tale but to define the Tale within the literary tradition that is its structure, class and type; and our interest extends to what the Tale might stand for in terms of the culture of which it is part. In order to do this, it is necessary to be clear about the system of ideas and mentality (i.e. the reference context) from which the "culture-bound" codes (Todorov) of the Tale

receive meaning.(26) This involves the question of the "reception" of the successive realisations of the Tale. To understand the particular intention of each version would of course require a full individual analysis - which is outside the scope of this study. The versions of a given tale are by definition more or less creative reworkings of a basic order of facts and actions. New elements are integrated and others are discarded according to a process typical of the literary activity and which occurs at all levels: from the author of the "original" tale, appropriating to himself elements of various origins (literary works, folklore) with an eye on contemporary society, institutions, events and so on, to successive retellers who also impart their mark on the Tale as it develops.

It is here assumed that whatever previous existence some of its elements may have had, there was a creative "moment" which brought our Tale into being in recognizable form. That "moment", we believe, presupposes the cultural context and social code of the Middle Ages. This factor also determines our attitude regarding versions of the Tale incorporated in later reworkings of Arthurian narratives (e.g. in the works of L'Ariosto and La Fontaine), to which we shall refer only in a secondary way.

- Former studies

The pioneer study of O.Warnatsch (Der Mantel)

published almost a century ago remains the standard reference work on the subject.(27) Subsequent scholarship (in particular L.Ch.Stern, T.P.Cross, G.Paris, F.A.Wulff, F.Wolf, J.F.Child, G.Murphy, R.Bromwich E.K.Heller, C.Lee, W.Gillies, D.Meek, C.T.Erickson, P.Bennett) has made valuable contributions regarding the sources of particular versions, intertextuality questions and general background considerations relating to such matters as Arthurian milieu, chastity testing, fairy visitant and testing objects. It has drawn the attention to comparative material but so far no comprehensive study of the Tale has been attempted. For the most part, scholars have focussed their interest on specific texts and in the process paid only secondary attention to the Tale as such and its place in the literary tradition or "literary system" of the Middle Ages.(29)

One of the shortcomings of the traditional historical-analytical approach which predominates in existing studies is a tendency to be drawn into rather speculative statements on the origins of the Tale or the precedence of one variant over another. Thus for example T.P.Cross argues in favour of Irish origins and posits a primitive "*Mantle Tale*"; Ericksson favours an Ur-"*Horn Tale*"; while E.K.Heller suggests that the "*Horn*" test may have come into being as a variant of the mantle test under the influence of the Germanic drinking customs!(30)

However, medieval literary studies suffer inevitably from a lack of information about dates of composition, filiation and so on, forcing critics who rely on the traditional tools of "Quellenkritik" into the role of speculators. This study has no pretensions of presenting the reader with new theories on the sources of the two variant forms of the Tale of the Chastity Test but aims rather to study some hitherto neglected or overlooked aspects of the Tale i.e. its definition and its function.

For which we follow scholars like Bloch who believe that evidence can be deduced from thematic and structural characteristics of the works themselves (31)

If the search for sources, originals and literary comparisons in such a case is haphazard this is mostly due to the nature of the material which eludes filiation in the strict sense because the texts are scattered in time and space. Versions of the Tale are found in a variety of languages and manuscript traditions and in sources which represent diverse literary genres. There is evidence that we must also allow for the fluidity of folktale tradition, whether in a 12th century manuscript or printed in an 18-19th century collection of ballads. From its insular Brittonic roots and the Northern French seat of its literary bloom, the Arthurian material has spread across linguistic, geographical boundaries and cut also across time limits. Change in literary, social and

linguistic conditions are reflected in the development of the material. And we can see that the narration of the Tale in the extant versions, from first to last, bear ample testimony to the spirit and moves of different centuries, milieux and cross-cultural influences.

The basic problem then is to devise criteria and an appropriate conceptual framework needed to approach a Tale widely represented both in popular and sophisticated literatures, which defies historical, chronological investigation, and which embodies both international folklore motifs (such as magical objects and chastity tests, trickster figures and cuckolds ridiculed),(32) and what appear to be more specific Arthurian-Celtic elements.(33)

(b) Approach

How are we to define a Tale whose development takes us to both sides of the "Mer de Bretagne", hops from century to century, infiltrates various literary genres and survives in folk memory? Literary study - literary history, theory (hermeneutic, formalist, structuralist, semiologic, psychoanalytical or whatever), criticism, and comparative study - has given us a diversity of thought provoking models and approaches to texts, the achievements and limitations of which are reflected for instance in the large and varied production of Arthurian

studies (as listed in the Bibliographical Bulletin of the International Arthurian Society). The following paragraphs give an 'overview' of our procedure and selection of methods. The order of treatment reflects the successive perspectives or levels of investigation employed hereafter in our attempt to arrive at a comprehensive view of the Tale.

I. The Tale in Time and Place.

We believe that an insight into the Tale must begin with the assessment of as large a number of versions as we can find so that a comprehensive description of the whole tradition can be secured. The series of versions of the "Horn and Mantle tests" constitute a corpus, the evolution of which represents the life history of our Tale.(34) Such an approach deals with the heterogeneous nature of our material - which includes quite 'disparate' texts collected from oral tradition (ballads, Shrovetide plays) or shortened, modified versions of the Tale, interpolated in large romances (Lanzelet, Renart le Contrefait) - and composes an index of versions with notes.

This section aims to offer a idea of the Tale in all its attested versions and pointy to groupings. The versions are seen so far as it is possible in terms of filiation, spread and distribution in time and place as well as regards their individual characteristics. This approach corresponds to the prerequisites of folktale

study, as put forward by the Finnish historical - geographical school of folklorists which aims to reveal particular groupings of versions in time and place before determining a "tale type" and considering its dissemination and origin.(35)

For this view we have drawn up a list of "Tale elements", that is those common to all versions, as well as elements more particular to some versions (in other words, respectively invariants and variants).(36) Reckoning also with the background information we have at our disposal which indicates some direct filiations, this approach systematizes our comparison of the versions which we then verify with a statistical procedure (Cluster-Analysis) (see appendix).

II. Tale and Material.

The elements common to the versions (i.e. the invariants) forms a preliminary Tale pattern - as far as that can be determined - and invites background comments, such as parallels with other medieval works, motif and type indexes which highlight the literary status of each element.(37)

This procedure enables us to build up a picture of the background associations of the Tale: it is an interplay of folktale elements, international popular motifs, Arthurian common places - some significantly paralleled in Celtic sources - pointing to scraps of mythical themes and debris of traditions linked to

certain socio-cultural conditions. The results obtained thus constitute a corpus of information on individual elements. This section lays bare the material for use. The following section aims at deepening our understanding of the Tale.

III. Towards a definition of the Tale.

While Parts I and II are undoubtedly illuminating, they leave unresolved certain fundamental questions: such as what justifies the continuing appeal and durability of the Tale? What "sens", meaning does it have? In attempting to address these questions it became apparent that the subject lends itself to several levels of approach, corresponding to the application of different methods and the use of recent literary theories. The preceding sections of this study (Parts I & II) have thus prepared the grounds for us to assess the validity of some of these theories with regard to our Tale and thus to deepen our understanding of the Tale.

Literary studies have tried to look at medieval narratives and (folk)tales from the point of view of (i) their motifs (international, localized folktale motifs) and the sources and transmission of their narrative material on the basis of a cultural, historical, traditional background; or assessed the value of certain literary conventions (i.e genres, style, topics); (ii) structural methods have been applied in order to outline the morphology of tale patterns (cf. the work of V.Propp)

or (iii) to decode and interpret their meaning - some studies put forward interpretations as far reaching as Freudian or Jungian psychoanalytical approaches, which, we hasten to say, did not concern us.(38)

The extreme attitude of discarding historical and cultural setting by reducing literary values to a few structural principles is the sort of hard core structuralism (39) that horrifies more traditional literary critics - though by focusing on matters frequently overlooked (because perhaps taken for granted) structural approaches may, as we shall find out to the benefit of our study, fulfil a very enlightening function.

Eclecticism and a concern for the broad context of a particular work is a feature characteristic of recent scholarship which strives to give balanced consideration to the interaction of socio-cultural environment and transmission, evolution questions as well as to constitutive elements such as structure, themes and motifs brought together and given meaning ('sens') by the art or creativity of authors and subsequent tellers.(40)

It is because we share this overall conception of "text" in "context" (using a term of semiotic analysis) that we select three approaches which seem especially promising in providing us, the modern reader, with insight into the relevance and appeal of the Tale to medieval audiences (in particular). We choose to read

this Tale (which offers a plurality of levels of readings or interpretations) as follows:

A. The Tale in the medieval context.

The aim is to assess the tale within a socio-cultural context of reference.

B. Towards a typological definition of the Tale.

The tale is defined as to structure and type in terms which are theoretically authenticated.

C. Tale and Audience.

The relevance of the Tale is brought out on the basis of A and B, adding to the preceding analyses of context and structure the perception of the Tale as a functional whole in a medieval socio-cultural milieu.

We shall briefly review each approach:

A. The Tale in the medieval context.

The background of a medieval text will always remain somewhat elusive because the work is equally the product of collective memory, tradition and the imagination of a virtually anonymous author, whose contribution to a work is difficult to evaluate.(41) R.H.Bloch reminds us that in the Middle Ages the literary object "is appreciated less for its uniqueness than for its conformity to similar efforts in accordance to recognized rules of theme and style".(42) Therefore in medieval narratives and in particular in the case of a Tale abstracted from a series of versions, the notion of context is to be conceived as the transmission of "culture-bound codes" (as expressed by Todorov). These codes are to be interpreted in order to comprehend the meaning and relevance of our Tale for poets and audiences.

This first chapter of Part III concentrates thus on contextual information into ideas, mentality, culture of

the medieval milieu of our Tale i.e. literary and socio-cultural matrix which generated and conditioned its essential 'traits', already underlined in Parts I & II. In particular we examine the relevant medieval literary genres and the question of parody; and with respect to the central topic of Chastity Test and collective humiliation of the court we investigate in some detail the use of the comic element (its topics, techniques) as well as some socio-cultural realities of medieval times that is the attitude towards female infidelity and Church influence and medieval legal customary practices such as the public trial.

On this basis we hope to establish the guidelines to the code of significations provided by the Tale.

B. Towards a typological definition of the Tale.

The aim here is twofold: to determine the abstract structure on which our Tale is based and to define the type of tales it belongs to.

Admitting that some tales consist in the development of one "motif" around which secondary elements/"motifs" have accreted,(43) in such a classification by motifs, our Tale can at best be described as falling under the generic type of "Chastity Test" tales (ST.H.400).(44) The central motif of the Chastity Test by means of a magical object" is a definition which however does not account for the complexity inside the apparent simple structure of our Tale. An approach which distinguishes

its basic elements or "minimal significant units", and gives insight into the internal logic of the Tale, so that we can authenticate its pattern and determine its signification, is looked for in the field of structural and semiotic analyses.

For this purpose we checked our Tale against models which have been profitably used in the study of medieval narratives and traditional tales. We thus considered some aspects of the methodologies of Propp and of Dorfman.

It is hardly necessary to detail here the method developed by Propp for the morphological analysis of tales: it gives an outline the linear structure of tales on the basis of set categories or "functions" understood as the actions of a character defined from the point of view of their signification in the course of the narrative.(45)

Dorfman applied a method of structural analysis to medieval romance and epics, which offers so far a unique model of the sort.(46) "Modern technologies" of criticism are not easily adapted to a medieval perspective. The notion of systems and patterns in medieval narrative literature had already been discussed by scholars such as Bédier, J.Marx, and Frappier.(47) Dorfman's approach provides a practical model which outlines a interesting formal substructure common to medieval narrative. (A "frame" of four categories of

narremes = minimal significant structural units of a narrative (48): "conflict - motive - act - result", with the last two categories forming a "cluster", meaning that one necessarily implies the other).(49)

Dorfman's selection of narremes is by no means exhaustive.(50) No attempt is made here to question the validity of the model as such - we emphasize that the model only serves to outline and authenticate our Tale structure from a different angle.

The concept of the international Heroic Biographical pattern which is in fact "pre-structural" is also used as a more general framework, characteristic of traditional hero-tales.(51)

Though neither Propp nor Dorfman attempted to inquire into the reasons for the system they uncovered, Dorfman's model by reducing the narrative structures into relational units introduces into the structural approach a semiotic dimension which takes into account the context of the Tale. The Heroic Biographical model introduces a mythic dimension. The "raison d'être" of Tales is a question which L.Strauss took up with regard to myth and which later structuralists and semioticians have attempted to solve, while trying to adapt Propp's system and linguistic methods to a general theory of narration such as A Greimas and Mélétiński.(51)

Our approach is then complemented by the views of some of these scholars (Mélétiński, Bakhtine) and others

who sought to account for the dynamics of tale patterns in terms of systems of signs which are seen to present a mythic, ritualistic dimension.(53)

The structural (narratological) definition of our Tale pattern is then given further precision when considered in relation to patterns of myth in Arthurian literature. For this we refer to the theories and definitions of myth offered by social-anthropologists (Lévi-Strauss and G.S.Kirk) and historians of religions (M.Eliade and G.Dumézil).(54) In particular we refer to the comparative insight given by the Dumezilian approach.

We thus view the Tale as a "cultural fact".(55) This sort of socio-mythical approach was applied by scholars such as B.Beatie (influenced by N.Frye), E.Köhler, D.Poirion, R.H.Bloch, M.Mesnil.(56) These bases add to the analysis of the constitutive elements of the Tale, the perception of it as a functional whole within the medieval milieu.

C. Tale and Audience.

Our aim being thus concerned with the appeal and durability of the Tale, for this interpretation we refer to Zumthor's theory of the function of the comic in medieval literature as being essentially a conservative force: a satire of the abnormal which thereby reinforces the norm; and in the "text", merely a parody, a subversion of literary traditions.(57)

The semiotic approach to the comic offered by Eco

and the study of the comic by Huizinga (58) as well as the analyses of the "festive or carnivalesque phenomenon" made by Eliade and M.Bakhtine are also used.(59)The comic aspect is thus considered at several levels: that of satire, parody and what we shall call the "carnivalesque spirit".(60)

This approach has the effect of drawing together in a satisfying way the perceptions (socio-cultural-structural- mythical) which we have gained of the Tale in the preceding sections.

PART I: THE TALE IN TIME AND PLACE

A. THE VERSIONS.

This section deals with the groundwork for the subsequent study. Most of it is descriptive and is concerned with the selection and spread in time and place of the versions i.e. texts which are more or less telling a similar "Tale" of Chastity Test by means of a magical mantle and/or a drinking horn. To facilitate this process it was found practical to subdivide the corpus of versions respectively under the headings of the variant forms of the versions, i.e. under "Drinking Horn" and "Mantle" versions, each version - whether "Drinking Horn" or "Mantle" - being listed and annotated in order to constitute an index for useful and easy reference.

A summary of conclusions regarding possible correspondences between the versions (Drinking Horn or Mantle) is illustrated schematically, taking into account the relative importance of particular elements in each version; the evidence of direct filiation; intertextual influences; onomastics and elements of related traditions.

1. The corpus of versions - criteria for selection

First of all it was necessary to determine the versions of the "Tale" which were to be considered worth including into the corpus. The versions, in their variant forms are fairly numerous, ranging from the 12th century to the 20th. Scholars who concerned themselves

with this Tale and its problematics have done so mostly within the limits of the introduction to their editions of particular versions. None has up to now attempted to draw an exhaustive listing of all versions.(i) For the sake of completeness we include hereafter a survey of all known forms of the Tale, being fully aware of the limitations that such a task entails as new versions may always be discovered in the repertory of oral tradition.

- Selection of the versions.

, The choice of versions was not as straightforward indeed. Some versions cropped up displaying features which ranked them as borderline cases: for instance were we going to include those which present elements of a testing theme in a context reminiscent of our own Drinking Horn and Mantle Tale, when the idea of explicit Chastity Test is absent? Or when the Chastity testing object, used in a similar context as our Tale is different? Were we including texts which offer mere summaries of the Tale or which are exact translations of other texts? What about very late versions? As it is known, dealing with a partly oral, partly written transmission of a set of elements does not enable one to count absolute lateness as a criterion for discarding some versions.(ii)

It became therefore essential to determine criteria to help us sieve the corpus of texts available; and for this process the straight manuscript filiation approach

did not appear solely appropriate given the fuzziness of the background of the Tale and its transmission. The methodological problem of sorting out the working field seemed best solved by positing that each version in the chosen corpus had to meet any of three criteria.

These were determined as follows: preliminarily by extracting a basic scenario of the "Drinking Horn" and "Mantle" Tale, through comparison of the available versions - there emerged thus a pattern which more or less agreed with a majority of versions. This scenario "counted" then as basic criterion of selection.

Criterion 1= CONFORMITY TO A BASIC SCENARIO:

A messenger comes to Arthur's court during a great feast, bringing a magic object: a drinking horn or a mantle. The sender who is a queen, a king or a fay sends the object to the court in order to test the chastity of its womenfolk. As a result, the men drink out of the horn and spill the contents, thereby proving their cuckoldry and their wives' infidelity. In the other instance the women don the mantle which shortens according to their degree of constancy. Arthur, or his queen, usually fails the test whereas one knight who is often Caradoc, or his beloved, succeeds and keeps the object.

Few versions agreed integrally with this full scenario and in many instances we were dealing with fleshed out or lopped off versions. These versions present strong thematic correspondences and an explicit Arthurian setting, but diverge from the basic scenario quoted above. For example: women drink from the horn, Caradoc is replaced by another prominent Arthurian hero or by a local hero, such as Finn in Gaelic tradition. Sometimes Arthur succeeds in the test. These versions met what we

decided would be the criterion.

Criterion 2 = PRESENCE IN SKELETAL FORM OF THE BASIC SCENARIO, INCLUDING THE FOLLOWING MAJOR COMPONENTS:

- Arthur's court and the drinking horn or mantle chastity test.

Thirdly, there remained a group of versions in which was perceived a collocation of elements from the basic scenario but which were characterized by a major divergence in one aspect or other of their adaptation. In this case, the selection followed a third criterion.

Criterion 3 = VERSIONS HAD TO OFFER A COMBINATION OF THE FOLLOWING ELEMENTS:

- Arthurian OR alternatively "court and feast setting".
- a test of virtue by means of a drinking horn OR a mantle OR a thematic analogy.
- one OR more isolated element(s) found in the full scenario (for instance a messenger, a fairy sender, correspondence in textual details).

Complied with criterion 3, texts which showed an analogy with the scenario. These versions either retained an element of "imitation" of the scenario or a reference to a chastity test.

2. General survey of the corpus in time and place
- list of the versions and abbreviations

The chronological order is approximative and was in general based on the respective editors' evaluations. In cases where internal evidence indicated an earlier date for the text than that recorded for its manuscript/edition, the former was chosen.

12th century

Lai du Cor (R.Biket)	LC
Le Livre de Caradoc	Cont.P
Lai du Cort Mantel	LCm
Lanzelet (Ulrich von Zatzikhoven)	LZT

13th century

Huon de Bordeaux	HB
Prose Tristan	PT
Diu Crône (Heinrich von dem Türlîn)	DC
Incomplete German "Mantle" poem (Heinrich von dem Türlîn)	INC
La Vengeance de Raguidel (Raoul de Houdeng)	VR
Möttuls Saga	MO
Huth Merlin	HtM

14th century

Il Tristano Riccardiano	TR1
Renart le Contrefait	RC
The Alsatian Parzifal	Parz
Roman van Lancelot	LCT
Scala Chronica (Sir Thomas Gray)	S.Chr

15th century

The Horn of King Arthur	AH
The Boy and the Mantle	BM
Dis ist Frauw Tristerat Horn von Saphoien	G.Saph
Ain Hupsches Vasnacht Spill von Künig Artus	G.Sh
Tristram de Lyones -Isode the Fair (Malory)	Mal.h
Im pruff tone lanethen mantel	G.Lan
Der Luneten Mantel	G.Sm
Skikkju Rímur	SR
Laoidh an Bhruit - Duanaire Finn	DF
Sgél Isgaide Léithe	Sgel
The Tale of King Arthur - Gawain, Ywain and Marhalt (Malory)	Mal.m
Die Krone der Königin von Afion	G.Kron
Das Vastnachtspil mit der Kron	G.SKron
Tkadleček - Old Czech Prose dialogue	TCz

16th century

Orlando Furioso (L'Ariosto)	OF
Chwedl Tegau Eurfron	Teg
La Tavola Ritonda	TR2
Laoidh an Bhruit - Book of the Dean of Lismore	BDL
Le Manteau Mal Taillé	Cmt
Faerie Queene (Spenser)	Spen

17th century

La Coupe Enchantée (La Fontaine) and derivatives (+)	Font
Samsonar Fagra Saga	Sam

18th century

Céilidhe Iosgaide Léithe	Ceil
Das Wunderhorn	Wun
<u>19th century</u>	
Cath na Suiridhe	Fen.T
Die Ausgleichung (++)	AUS
<u>20th century</u>	
Tóraigheacht Diarmada agus Ghráinne	TDG
La Copa Encantada (Benavente Jacinto)	CE

NB.(+) There are numerous revampings of this version which La Fontaine borrowed from L'Ariosto (OF).(iii)

(++) There exist other late German versions of the "Mantel". These were brought to my attention too late to be included here. They are however mere derivatives of the Old French Lai du Cort Mantel.(iv)

- Main and secondary versions:

In the corpus of selected versions we further distinguished the secondary from the main versions. *were* considered secondary, versions which -after investigation- appeared to be direct derivatives of specific versions of the corpus by manuscript filiation. E.g. MO(LCm; TR2(TR1; LCT(VR; RC(Cont.P; Font(OF. Or they are texts which are uncreative translations of particular versions. E.g. Parz(Cont.P; Wun(LC.

Late adaptations, translations of known versions (e.g. the derivatives of Font, Icelandic/Norse SR, Sam, Irish Fen.T, TDG, and German versions such as AUS), or

versions which diverge sensibly from the basic scenario (e.g. the German versions G.Kron and G.SKron or the Irish Sgel/Ceil, Spen, or the Old Czech prose dialogue T.Cz) were added for the sake of completion. Outside their importance for the geographical repartition of the versions (see fig.1), which gives an idea of the spread of the Tale in time and place, the relevance of those versions for the "definition" of the Tale is as such secondary.

This selection process also helped to identify some groups of versions exhibiting similar elements, features, correspondances of form and content. This, in itself, constitutes a valuable investigation.

VOLUME CONTAINS CLEAR OVERLAYS

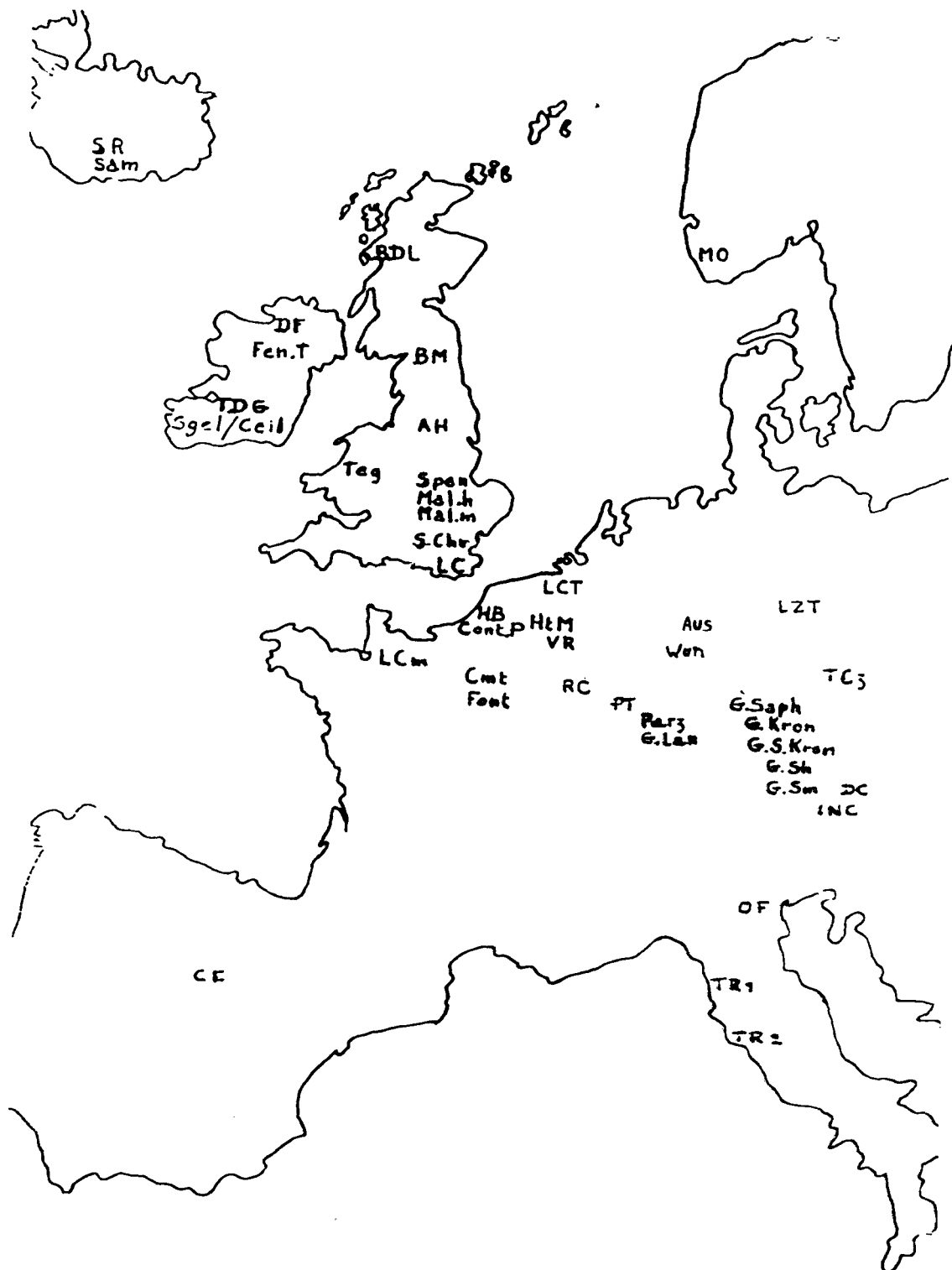


Fig. 1 GEOGRAPHICAL REPARTITION OF THE VERSIONS

— LINGUISTIC GROUPINGS

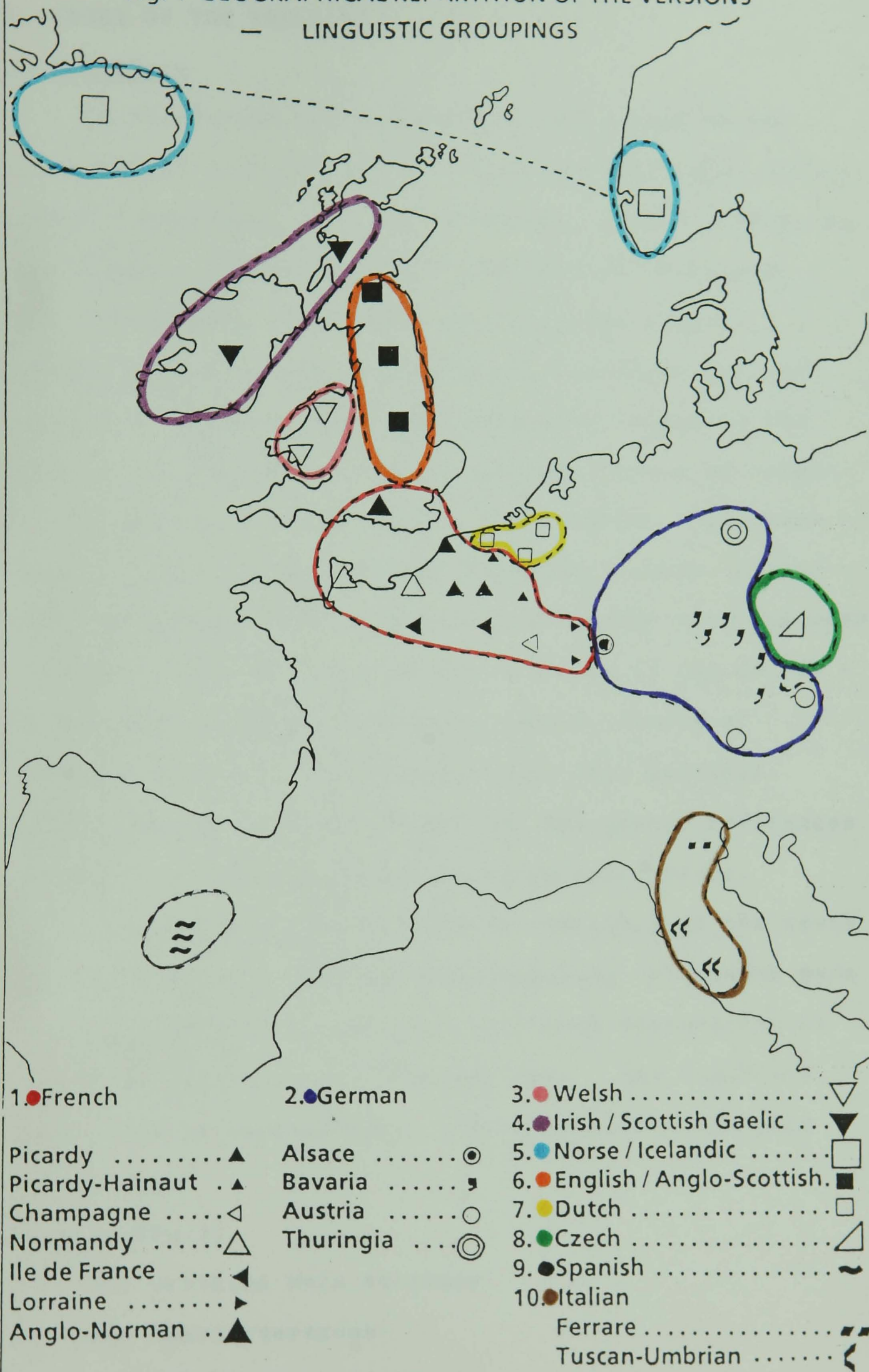
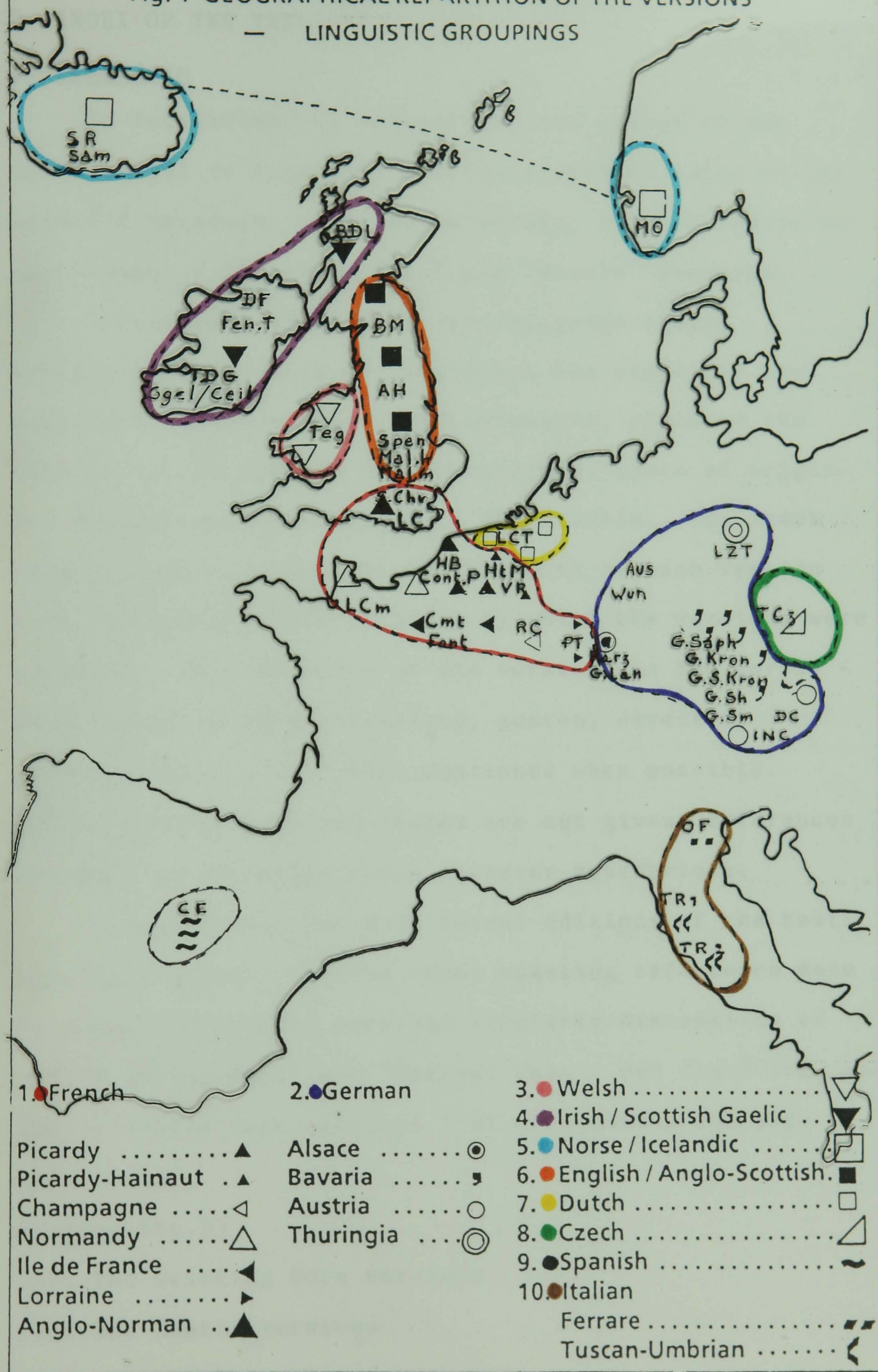


Fig. 1 GEOGRAPHICAL REPARTITION OF THE VERSIONS

— LINGUISTIC GROUPINGS



B. INDEX OF THE VERSIONS

1. Procedure

To facilitate the approach to the corpus it was found useful to establish a bibliographical index of the selected versions, main and secondary, with reference to the groups of "Drinking Horn" and "Mantle" variants.

Information about each version gives title, bibliographical notes and editions, the status of the text with regard to date (approximative, given by the editor, or the date of the manuscript), place of origin and alleged author/storyteller if possible. The index also conveys a summary of the contents of each version with reference to the criteria by which the versions were selected. The filiation of the versions in the corpus - with regard to intertextuality, genres, direct or indirect sources - is also mentioned when possible. Complete manuscript references are not given, references are made to editorial notes whenever appropriate.

In all cases, the most recent editions of the texts have been chosen, thereby often updating references made to these versions in previous scholarly discussions of the "Drinking Horn" and "Mantle" Tale. See fig.2 for approximative chronological list of versions and page references.

2. Index(fig.2)

2.1. The Drinking Horn versions

2.2. The Mantle versions

**FIG. 2. PAGE INDEX OF THE "DRINKING HORN"
& "MANTLE " VERSIONS**

HORN VERSIONS

12th C.	13th C.	14th C.	15th C.	16th C.	17-20th C.
LC - 38 Cont. P - 40	HB -44 PT - 46 DC - 48	TR1 - 50 RC - 52 Parz -55	AH - 57 BM - 59 G. Saph- 61 G. Sh - 63 Mal. h - 66	OF - 68 Teg - 71 TR2 - 74	Font.and derivatives - 76 CE - 78 Wun - 79 AUS - 79

MANTLE VERSIONS

12th C.	13th C.	14th C.	15th C.	16th C.	17-20th C.
LCm - 81 LZT - 84	INC - 87 VR - 89 MO - 92 HtM - 94	LCT - 96 S.Chr. - 100	BM - 102 G. Lan - 105 G. Sm - 107 SR - 109 DF - 112 Sgel - 116 Mal.m - 120 G. Kron - 122 G.S.Kron - 124 T.Cz - 126	BDL - 127 Cmt - 130 Teg - 71 Spen - 133	Sam - 135 TDG - 114 Fen. T - 137 Ceil - 116 AUS - 79

THE DRINKING HORN VERSIONS.

Lai du Cor (LC)

- Unique manuscript
- Recent editions including valuable notes and criticism:
C.T. Erickson ed., *Le Lai du Cor*, ANTS XXIV (Oxford, 1973). Ph. Bennett ed., *Mantel et Cor. Deux lais du 12^e siècle*, Textes Littéraires XVI (Exeter University, 1975). The latter is used for textual references, LC: pp.43-87.
- Status of the text:

Lay composed in hexasyllabic verse by Robert Biket in the last half of the 12th century. This form is archaic and makes LC the oldest extant lay in French (1). Because it presents some Anglo-norman "traits", it is supposed to have originated in Great Britain "oeuvre d'un poète des territoires continentaux".(2)

- Brief outline of LC:

It is Pentecost. Arthur and his court are gathered at Carlioun. The feast is interrupted by the arrival of a varlet bringing to Arthur's court, a beautiful ivory horn, gift from his master Mangon King of Moraine. It is of fairy workmanship. Not only does the horn have bells which tinkle and enchant the court but it has a singular property carved on it: no cuckold or jealous man can drink from it, nor can a man whose wife has sinned in thoughts! Arthur tries and fails. Furious, he attempts to stab the queen but is prevented by his knights. Guenievre in turn wants to clear herself through an ordeal by fire. The incident is forgotten. The king laughs and kisses the queen, as the horn allows no one to drink but Garaduc who has a faithful wife, sister to Galaal. They receive the horn, which is later given to an abbey in Cirencester.

- Criterion for selection: Criterion 1 (see above).

- Textual notes:

LC shows signs of sophistication. For instance, the note of ambiguity introduced by Biket to explain the aim of the test: the chastity of the women in act and thought or the jealousy of their husbands. Some elements stand out: the angry reaction of Arthur is opposed to the virtue of the trustful and noble Garaduc. Hence a structure in two-parts like a diptyque.(3) Note also the odd association of the Drinking Horn with music by the addition of bells and the reference to it as a "(h)olifaunt" (LC, 1.112). Other elements peculiar to this version are the love casuistry (unfaithfulness in thought, LC, 11.235-37) and the mention of Garaduc's wife as Galaal's sister.

- Filiation within the tradition:

LC owes its form and romantic magical context to the genre of the lay, but also owes much to the burlesque of the fabliau.(4) LC represents an early minor production of the 12th century which satirizes, at any rate ridicules Arthur and the ethos of his court - this at a time when Arthurian works were only beginning to bloom. Attempts made by Hofer to prove the direct influence of Chrétien de Troyes and Marie de France on Biket are conjectural.(5) Although LC is the earliest attested version, the very sophistication of Biket's lay indicates that LC is already an evolved form of the Tale.

Le Livre de Caradoc (Cont.P)

- There are three redactions edited in three volumes by W Roach and R.H.Ivy, The First Continuation of the Old French Perceval, vol.I or "version courte" (according to Roach's classification), II or "version mixte", III or "version longue" (Philadelphia, 1949-52). Cont.P, i.e. the testing episode is found in (I) 11.8493sq.; (II) 11.1203sq.; (III) 11.3092 sq. References are to I (the oldest redaction), unless specified.

- Status of the text:

The Livre de Caradoc (I,"version courte") is in verse form and is dated c.1195-1200. In Picard dialect (north-west France), of unknown authorship.(6)

- Brief outline of the text:

Arthur is holding court at Carleon, at Whitsuntide. He is observing his custom of not eating before an adventure is told. A messenger comes with a beautiful horn which is called Bonnec/Benoiz/Bounef and declares that the horn reveals the unfaithfulness of women and also has the power of changing water into wine. Arthur tries and fails but the incident is treated lightly as the queen had made the wish that he would spill the wine! His vassals fail too. Caradoc sends Guigner/Guimer back home for fear of Guenever's hate and jealousy. He then spends the winter hunting with Arthur.

- Criterion for selection: criterion 1.

- Textual notes:

Cont.P presents an episode similar yet not identical to LC. Some refinements have also been introduced: for instance the king's attack on the queen has disappeared,

instead, Arthur takes the incident rather humorously. Features are added such as the name and property of the horn (to change water into wine which recalls the biblical "wedding of Cana"). These point to the mingling of several influences: the magic drinking horn, the primitive vessel of plenty and the "Cor béni", the "Saint Vaissel" of Corbenic in the Grail tradition? (6a)

There is a superabundance of names of people tested. Marx argues that this betrays acquaintance with Chrétien's Conte du Graal. Gallais suggests that the elements of the version courte were very probably also the subject of lays (and diverse narratives) during Chrétien's time.(6b) Cont.P is a case in point. This testing incident or the "Lai du Cor" passage, as it is sometimes referred to, presents a different rhyming pattern and this detail would tend to indicate the interpolation of an independent work into the Livre de Caradoc, which appears to be a compilation of adventures about that particular hero.(6c)

The Livre de Caradoc contains in fact elements of some antiquity, bringing together around the old Brittonic hero, Breton, Welsh, ^{legends and} legendary material found also in the Irish context.(6d) In the episodes preceding the "Drinking test", we trace the names of the three animals which are Caradoc's half-brothers - the motif of the congenital, helpful animal companions is popular (ST B311)- in Welsh traditions (the horse Lucanor parallels

Caradawc Breichbras's horse Lluagor in the Triads; the boar Tortain is Twrch Trwyth; Guinaloc the greyhound finds an etymological parallel in the Breton St Lévrier/Guinefort.(6e) The Beheading Challenge is echoed in the Irish Fled Bricrend, the Feast of Bricriu.

The episode of "Caradoc and the serpent" is equally of interest (see part II, below, under "Caradoc") as it is held to be an onomastic tale to account for his epithet "Bref-Bras", understood as "Short-Arm" by the French. Paris has established from the manuscripts that the borrowing of the form Caradoc "Brefbras" from the Breton Brechbras, was by written transmission because it ignores the lenition (Vrechvras).(6f)

This serpent story is prominent in Breton sources from where it is reasonable to think it was adapted by a storyteller-compiler to fit into the Old French Caradoc cycle. Enough elements (onomastic, structural) point to the fixation of the story around the name of C.Brechbras at a Breton stage: the queen is Ysave of Carahés/Carhaix, from Caer-Ahés (the Princess Ahés is the legendary founder of the town. She is also held to have caused the destruction of Ys, which as G.Lemenn pointed out, is a strange coincidence given the nasty part which Ysave plays in the "roman" of Caradoc).(6g) The names of Caradoc Brefbras's wife Guimer/Guigner and of her brother Cadour of Cornwall, testify for instance to the Breton context from which the Old French version emerged. It

illustrates the filtering into one another of Breton traditions folk and learned.(6h)

- Filiation within the tradition:

Cont.P displays elements of both LC and LCm (such as the "custom", and the epithet Brefbras, see LCm below).

It seems thus to be close to what Bennett calls "la version commune", though this source is quite removed.(6i)

Huon de Bordeaux (HB)

- Edited from three manuscripts by P. Ruelle, Travaux de la Faculté de Philosophie et Lettres Université Libre de Bruxelles, tome XX (Bruxelles, 1960)
- Status of the text: "Chanson de Geste" in verse form (decasyllabic). Probably composed in Artois, in Picard dialect. The editor ascribed 1229 as terminus ad quem for its date of composition.(7) "Trouvère" unknown.
- Brief outline of the testing episode: "L'épreuve du Hanap" occurs three times in the narrative (HB 11.3666-3774; 11.3951-4441; 11.10151-10545). The latter passage is seemingly the closest to our scenario:

Charlemagne and his court are feasting in the palace of Bordeaux. Huon has been falsely accused and is about to be executed (11.10075-10150). The Fairy King Auberon, his protector, appears by magic with his men, shoves Charlemagne over, and frees the four prisoners (Huon, his lady and his peers) from their fetters. He then has Charlemagne's guests subjected to the drinking test. Only Huon, his lady and his peers succeed in drinking the wine from the magic cup ("hanap") which is inexhaustible when signed with the cross, but will only serve a "preud'homme". Charlemagne fails and is angry. This is on account of an old deadly sin which he never confessed (the reference is to Charlemagne's incest and the begotting of Ganelon (11. 10263-10280). Huon is claimed successor to Charlemagne and will also inherit the fairy kingdom of Auberon whose magical talismans he obtains: the testing cup as well as an ivory sounding horn or "olifant" and a helmet. These originally belonged to Morgain la Fée, Auberon's mother, sister to Arthur.

- Criterion for selection: Criterion 3.
- Textual notes:

Huon de Bordeaux introduces the testing episode into

a different setting. Charlemagne and his peers are tested for their "truthworthiness". The scenario is present in a different form: instead of spilling the contents, the cup remains empty for a guilty man. Further, the object and the other two talismans carry a dramatic function in the whole narrative of HB. These appear as essential attributes of the rightful hero. The Drinking cup ("hanap") performs the test and gives the drink, the sound of the olifant enchants the court but, struck by Auberon's finger, it unleashes a tempest (11.3389-3295). The helmet confers invulnerability.(8)

- Filiation with the tradition:

The literary sources of Huon de Bordeaux have been debated.(9) HB is an example of conflation of Carolingian, Germanic and Arthurian matters. This is particularly marked in the character of Auberon and in the "merveilleux" which accompanies him. As Poirion remarks, we feel we are dealing with a character of folklore.(10) Correspondences appear between LC and HB in details such as the ambiguous and confused descriptions of the "Horn" (as drinking object with bells in LC, or a musical instrument in HB).

We must postulate a remote source for the testing episode by means of the "hanap" in HB; a source which would be independent from the filiation of our Chastity Test Tale as such, but is feeding on a similar primitive motif.

Prose Tristan (PT)

- 48 manuscripts bear witness to the popularity of the Prose Tristan in its time.

- PT refers to the following early manuscript: Tristan "Li Bret" (La Grant Ystoire de Monsignor Tristan "Li Bret") ms. from the National Library of Scotland 19.1.3. (13th century) edited by F.C.Johnson (London, 1942). The Magic Horn episode: para.49, pp.79-83.

- Status of the text:

PT dates between 1225 and 1230. It is the work of an unknown author, in the Lorraine dialect.

-Brief outline of the testing episode:

The knights Lamoras and Drians meet at a fountain a knight, his palfrey and a "damoiselle" carrying a beautiful horn. They are on their way to Arthur's court. The virtue of the horn is that only a faithful wife can drink from it without spilling the wine. Lamoras compels the knight by combat to reveal the identity of the sender (it is Morgain la Fée who intends to bring discredit upon Guenevere) and to bring the testing horn to King Mark's court, in Cornwall. The knight and his party arrive at Tintagel on a feast day: "lor jor de la Magdeleine". Yseut and the women are put to the test. All fail except for four. Mark wants to have her killed and Tristan is angry at the news. Yseut claims her innocence, saying that the Drinking Horn comes from the enchanters and "enchanteresses dou roiaume de Logres" (11). She proposes a duel for her defence. Finally, Mark's anger is tamed by the barons who do not wish to lose their wives and reject the value of the test.

- Criterion for selection: Criterion 2.

- Textual notes:

Vinaver pointed out that the Prose Tristan is a "social and literary document to be studied for its

defects as well as for its intrinsic interest" (12). In PT, the testing scenario is summed up and the adventure is skillfully interwoven within the Tristan context, being set at Mark's court. As Bennett remarks, (13) the particular aim here is to discredit Mark, the well-known cuckold of Arthurian literature (an echo of the typical character of the "Chansons de mal mariée"). The eponymous heroes of the Tristan legend have replaced the traditional characters of the test: Arthur, his queen, Caradoc etc. These are however briefly mentioned in a later incident taking place at Pentecost. Little fuss is made of the winners. Note the confusion in the means of testing (women & Drinking Horn) and the explicit reference to Morgain la Fée as the sender with malevolent intentions.

- Filiation with the tradition:

The Prose Tristan is a derivative of the Tristan cycle. It shows accretions from different traditions, as this Chastity Test episode witnesses. PT is an adaptation of the Tale scenario in a form which presents elements found in other versions: the anger of the king, Morgain as the sender, the proposition of a duel (see DC below), and the king's decision to forget the incident. Adding to this the reference to the original target of the horn: Arthur's court.

Diu Crône (DC)

- Two manuscripts
- Edited by G.H.F.Scholl (Stuttgart, 1852). Testing episode: 11.917-3131.
- Status of the text:

The oldest German version of the "Drinking test" occurs in this Middle High German verse epic by the Austrian Heinrich von dem Türlîn, dating between 1215-1220.(13a)

- Brief outline of the passage:

A messenger (dwarf covered with scales) comes to Arthur's court on a feast day (Christmas eve). He sings before the castle like a siren. His sender is Künec Priure, King of the Ocean f^o, whom he brings to Arthur a magic cup (with a lid) made by a magician of Toledo. The cup reveals the infidelity of the women. The women try first and fail. Among the numerous knights who try, only Arthur and the messenger succeed in drinking without spilling the wine. Kei's failure creates havoc and ensues a combat between him and the messenger in which Kei is humiliated.

- Criterion for selection: criterion 2
- Textual notes:

Heinrich has introduced peculiar elements which do not seem out of tune with the general context of the scenario. For instance, the sea connection with the owner of the cup and with his messenger; the object has magical origins. However note that its manufacturer and its sender are different characters. The superabundance of names recalls Cont.P (and H.v d.Türlîn states that he names some unknown to Hartman van Aue, DC, l. 2360) e.g. Caraduz von Caz (l.2309). Yet, the outcome differs from the scenario. There is amplification on the

scenario: DC has both men and women take the test as well as a variant of the test which is an invention of the author (a glove test). Here the king wins instead of Caradoc. But the name of Caradoc is mentioned elsewhere in DC (Karidorebaz = Karados Brebaz, 1.12548), when an unnamed adventure is expected at Arthur's court. Wulff sees this as a sign of a missing episode of "Mantle test".(14) He identifies it with the incomplete version (INC) which is referred below, which he attributes to Heinrich.(15)

We would express some reserve on this.(16)

-Filiation within the tradition:

The whole of DC is a confusing melting pot of many Arthurian works, many of French manuscripts origin. The question of its source has not yet been satisfactorily solved. DC seems to owe its details to older or different sources from LC.(17) The double testing of men and women shows an amplification and an acquaintance with both types of tests ("Horn and Mantle"). Could be added; the "Duel" scene which is found in PT and in the German spiel (G.Sh). This would argue in favour of Heinrich's source being connected with the French source of PT and the Middle High German original.

Il Tristano Riccardiano (TR1)

- Manuscript of the end of the 13th century (or early 14th century)
- Edited by E.G.Parodi (Bologna, 1896) who showed that this ms. is not to be regarded as the original. Testing episode (TR1): "Il corno avventuroso", pp.153-157.

- Status of the text:

Il Tristano Riccardiano is considered to be the earliest Arthurian romance in Italian, dating from the 13th century. in Tuscan-Umbrian dialect.(18) Author unknown.

- Brief outline of the text:

this text follows very closely that of PT (see supra).

At the "Fontana Avonturosa", Amorratto (Lamorat in PT) who wants to take revenge upon Tristan, meets a horseman and a damsel carrying a beautiful horn. They are on their way to Arthur's court. He compels the knight twice (by combat) to tell him where the horn comes from and to bring the object to Mark's court. The adventure continues as in PT. The magic Horn is sent by the Fata Morgana from the realm of Gaules to shame Guinevra. At the court of King Mark, 365 women take the test and fail, including Isolda. Only two succeed. Mark orders that the faithless women be burnt at the stake (cf.PT) but a baron of Cornovaglia declares that his own wife is innocent and that he dismisses the test (cf. PT). As a result, Mark withdraws his decision and forgave all women.

- Criterion for selection: criterion 2.

- Textual notes: Paton has underlined the elements of TR1 which differ from PT. She made the point that Morgain is indeed more frequently associated with the "Horn test" than with the "Mantle".(19)

- Filiation within the tradition:

The text of Tristano Riccardiano is as such the earliest representative of a special group of Italian and Spanish versions of the Tristan story. They differ in various particulars from any extant French redactions of the prose romances: they show remarkable points of mutual resemblances in order of episodes, modifications and substitutions of names.(20)

Gardner questions whether this process was caused by the creativity of the author in interpreting PT, or by an influence of a more primitive form of the Prose Tristan, which is lost. This view is furthered by Delcorno-Branca.(21)



Renart le Contrefait (RC)

- There are two redactions of Renart le Contrefait: redaction A (ms. dating from the first third of the 14th century) and redaction B (2 mss. B1, B2 dating from the end of the 15th century). RC refers to the second redaction (ll. 4325-4422) edited by G. Raynaud and H. Lemaître, I (Paris, 1914).
- Status of the text: the testing episode figures in both redactions written respectively between 1319-1322 (A) and 1328-1342 (B). The work of a former cleric of Champagne who intended to satirize society under the garb of Renart "pour dire par "escrit couvert ce qu'il n'osoit dire en apert".(22) This version of RC seems to proceed from the B-redaction of the First Continuation of the Old French Perceval.(23)
- Brief outline of the text:
The scenario occurs, much shortened, as part of the description of frescoes.

It is said that one can see the figure of King Arthur who may not sit at table till he hears of some news. One day, a golden cup was brought to him which had such great virtue that no man could drink of it if his wife loved another man. The King tried first and spilled the wine. He felt so ashamed, he did not know what to say and passed the cup on. No one succeeded, only Carados Brumbras (24).

- Criterion for selection: criterion 2.
- Textual notes:

The material of the first redaction (A) in which

already figures our episode (RC) was suitably selected for the author's satirical purposes from a variety of sources ranging from the Beast-epic of the Roman de Renart, biblical snapshots, and fabliaux-type tales, like the Chastity testing episode. The editor has however used the second redaction (B) complementing it with the (A) redaction which indeed has less finish and is more dependent on the Roman de Renart. The (B) redaction is in many ways a work of edification as the author reworked his text and blurred among hagiographical, theological, historical additional passages the swift, alert, pleasant spirit of the old romance.

The horn has become a cup.(25) The scenario is merely sketched in RC, only the essential characters are retained: Arthur and Carados Brumbras along with some elements for instance the allusion to Arthur's custom of fasting till an adventure happens. Otherwise, the author digresses with great detail upon Carados. The in-tale on the serpent comprises most of the passage, leaving the four closing lines to resume the "Horn-testing" story.

- Filiation within the tradition:

RC derives from the Cont.P (supra) of which it gives a summary. RC derives from the oldest form of Cont.P.(26) Evidence for this is afforded by the in-tale of the serpent and by the presence in RC of Caradoc's epithet "Brumbras". Both elements are found in Cont.P where the serpent "story" is part of the hero's biography

and precedes the reference to Carados's epithet to which it offers an explanation: "Bronbraz" means "big arm" because of the serpent's bite.(27)

Paris remarks that the occurrence of "Bronbraz" (Cont.P), hence also "Brumbras" (RC)- with its meaning, of "Big arm", points to a written transmission from a source based on Brittonic traditions of the Welsh Caradawc Breichbras (Breton: Brechbras) i.e. Caradawc Strong Arm. The misspelling of the epithet could be imputed to a cop^{ist}'s mistake.

The Alsatian Parzifal (Parz)

- One manuscript edited by K.Schorbach, Elsässische Literaturdenkmäler aus dem XIV-XVII Jahrhundert, V (Strassburg, 1888).
- Status of the text. Basically, a translation into Middle High German of Cont.P. (Livre de Carados) by Claus Wisse and Philip Colin, on the basis of a French ms. which was very close to the ms. 12576 (Bibliothèque Nationale de Paris). Date: 1331-1335. (28)

- Brief outline of the text:

As it is a close translation of Cont.P, we refer to the summary of Cont.P above. The text is given side by side with the French ms. 12576 (BNP) by E.K.Heller in "The story of the Magic Horn", Speculum, 9 (1934), 46-50.

- Criterion for selection: criterion 1.

Parz being in the strict sense of the word, a translation, does not introduce the slightest new element into the story.(29) Parz is however of value for our overall appreciation of the spread of the Tale in this particular form.

- Textual notes:

The manuscript with which Parz is compared in Heller's article shows minor divergences. For instance, the hero's name is Caradeu whereas Parz uses the more familiar form Karados/Karadot.

- Filiation within the tradition:

This Middle High German translation of Cont.P
,
derives from the same redaction as RC.(30)

The Horn of King Arthur (AH)

- Oxford manuscript

- Re-edited from C.T.Hartshorne's first publication, where it appears under the title "The Cokwolds Daunce" (Ancient Metrical Tales, London, 1829), by F.J Child, English and Scottish Ballads, 8 vols (Boston 1857-1859). AH is in volume I, 24-34.(31)

- Status of the text:

This ballad, a "metrical tale" in Middle English is the earliest of the two ballads which we are considering in this corpus (see the ballad of the Boy and the Mantle below). It probably dates from the 15th.century.

- Brief outline of the text:

The audience is entreated to pay attention to this amusing story which happened some time in England at Arthur's court. King Arthur stayed at Karlyon and he had a "bugyll" horn which he had fetched whenever he sat at table. The horn had the property that if any cuckold tried to drink from it he would spill the contents. Arthur found entertainment in seeing them change countenance and shame. All cuckolds were sought and brought to the king with garlands on their heads as if they were a brotherhood. They sat at the king's table. One day, the Duke of Gloucester came to court and King Arthur presented him with the horn.

Out of cur~~t~~sey he refused to drink before the King himself. As a result Arthur was prevailed upon to take the test and failed. The cuckolds rejoiced to find the king was one of them, since he had scorned them so often. The queen shamed at this. Arthur joined the cuckolds' brotherhood and even thanked the one who made him a cuckold " for he me helpyd, when i was forth, to chere my wife and make here myrth" (11.217-25). The Duke of Gloucester thereupon left and went home.

- Criterion for selection: criterion 3 (medley of

elements from the basic scenario).

- Textual notes:

AH marks the first appearance of the testing horn in English tales. The treatment of the Tale is loosely done and owes a lot to the fabliau trend. It is basically an amusing piece jesting King Arthur's court. It is indeed a mockery of the Arthurian ethos and of Arthur in particular - whose portrayal as the owner of the horn and tester of all cuckolds for his own merry-making is made all the more ludicrous when himself is found out to be one (11.175 sq.).

Note the function of the Duke of Gloucester who might be seen in this divergent version as the catalyst (or the tester) in the basic scenario, which is here cut short. There is no winner and no anger on the part of Arthur.(32)

- Filiation within the tradition:

AH, as a very derivative ballad form, encapsulates the essentials of the "Drinking test". Although no immediate source for this version can be pin-pointed, there are elements which recall details found in LC and LCm, but the similarities are faint.(33)

The Boy and the Mantle (BM)

- Percy manuscript

- Re-edited by F.J.Child from Percy's Reliques of Old English Poetry. Percy has two versions (the second being rework of the first).(34) The first version was translated into German by J.G.Herder. BM refers to the second: F.J. Child, English and Scottish Popular Ballads (NY, 1965, 2 ed.),I, 257-273.(35)

- Status of the text:

15th. century ballad, Anglo-Scottish. Written in a lively, racy four lines couplet, rhyming abcd except for the couplets 23/ 29/ 42-45 (6 lines, rhyming abcbdb). As Child put it Bm is "an exceedingly good piece of minstrelsy" which "would have come down by professional rather than by domestic tradition" and it suited the hall better than the cottage.(36)

- Brief outline of the text:

The test by means of the "Drinking horn" comes in third position in BM i.e. after the "Mantle" and the "Knife" tests.

See section on the "Mantle" versions under BM for the summary.

- Criterion for selection: criterion 1

- Textual notes:

The episode is very succinct as the context has already been set for the first two tests (Mantle and Carving tests). On the whole, the elements presented

agree with Horn-scenario (the horn is of precious metal:
gold; Craddocke is the winner).

For notes on the context see BM, "Mantle" section below.

Dis ist Frauw Tristerat Horn von Saphoien (G.Saph)

- Three manuscripts. The main being the Hamburg Ms.(1451).(37)
- Edited under the title: " Dis ist Frauw Tristerat Horn von Saphoien" by P.J.Bruns, Beitrage zur kritischen Bearbeitung unbenutzter alter Handschriften (Braunschweig, 1802), II, 134-47. I.V.Zingerle gives a slightly different title "Das Goldene Horn", in Pfeiffer, Germania V (Wien, 1856) 101-5. G.Saph refers to Bruns's edition.
- Status of the text: "Meisterlied" of the 15th century by Conrad von Würzburg South Germany.(38)
- Brief outline of the text:

At the feast at Künig Artus's court comes a maiden, messenger from a queen from "Saphoerlant", (39) called Frauw Tristerat. She gives the king an ivory horn, with an inscription in golden letters telling of its magic properties. After a secretary has reluctantly read it (i.e. that no cuckold could drink from this horn), and the maiden has left, Artus tries to drink from the horn and spills the drink. He reacts angrily and attempts to strike the queen but is prevented by Iban (Yvain?). All seven guests present with their wives take the test and fail: these are all kings: of Greece, England, Prussia, Hungary, France and Kinig von Kerlingen (Charlemagne). The winner is the king of Spain. Artus offers him the horn and congratulates him with gifts.

- Criterion for selection: criterion 2.
- Textual notes:

We refer to Paton and Warnatsch.(40) Note the elements which recall other versions: the angry reaction of Artus (e.g. see LC) and perhaps the sea origin of the

sender -"Syrenen lant"?- (e.g. see DC). The names, however, are new.

- Filiation with the tradition:

The version is based on a lost Middle High German source,(41) close to the story which we know through Biket's lay.

Ain Hupsches Vasnacht Spill von König Artus (G.Sh)

- Augsburg Manuscript

- Edited by Adelbert von Keller, Fasnachtsspiele aus dem fünfzehnten Jahrhundert, Nachlese IV, no.127 (Stuttgart, 1858), no.127, 183-215.

- Status of the text:

G.Sh is a Shrovetide play of the 15th century which "must have been a roaring success in its day".(42) Typical of "Fastnacht" plays (interest for chivalry and Arthur's court, comic farce). Its origin is probably South West Germany (Bavaria), where the Fastnacht tradition is well attested in medieval and late medieval times.

- Brief outline of the text (43):

König Artus and his queen invite seven guests with their wives to a feast at court (same chracters as in the meisterlied). But Artus has refused to invite his sister, the queen of "Zipper"/Cyprus. The latter, aware of the insult, dispatches one of her maidens to Artus's court with a magic horn in order to shame her brother and cause chaos at his court. Her identity is not to be revealed. She is therefore referred to as "ain furstin von des möres endt"/ "ain fraw des mers". The messenger tells the virtue of the horn: only he whose wife is constant can drink without spilling the wine. She then returns home to report on her errand to the satisfaction of the queen of "Zipper". Weigion (Gauvain) reads the inscription which is chased on the horn (which repeats the virtue of the object). Artus is the first to try. He spills all the wine and furious, attempts to strike the queen. Weigion intervenes and calms the king down. The guests try and all fail except the king of Spain, who wins the horn and is congratulated with gifts from king Artus. Artus decides that the horn test is to be forgotten and no resentment is to be held against the women. He then leads the dance with his queen.

But comes a knight, Ajax, who "accuses Weigion of disloyalty to the king with the queen".(44) Follows a judicial combat. Weigion is cleared and Ajax is exiled. The king declares that the horn has caused much harm and the play ends in dance and merriment. All the guests return home.

- Criterion for selection: criterion 2

- Textual notes:

There has been a recast of characters, similar to that found in the Meisterlied (G.Saph). The reference to the sender as "Ain fraw des mers" reminds us of DC.(45) See Paton's conjectures regarding the association of the sender and Cyprus/"Zipper". Note the vindictive intention of the sender which reminds of the influence of Morgain in other versions. Morgain in the role of the uninvited sister is found also in the late Cmt in French (below, in "Mantle" versions).

There are details which recall the plots in PT (the king recovers his good humour, the reference to a "duel") and other versions (the angry reaction of the king s in LC).

- Filiation within the tradition:

Warnatsch is the reference on this. He showed that the meisterlied (G.Saph) and the fastnachtspiel (G.Sh) go back to a common Middle High German source. This original, now lost, would have derived from an ultimate French source, (46) similar to that which influenced the Tristan versions: PT, TR1 (& TR2) and Mal.h, as we shall see below. Further, there is an indication that G.Sh is

at a stage of development between the LC type and the Tristan type of versions, thus probably the nearest to the M.H.G original.

Tristram de Lyones (Malory)
- Isode the Fair (Mal.h)

- First edited by Caxton in 1485. Successive re-editions of Caxton's text including O.H.Sommer's faithful reprint.(47). Edition used here: E.Vinaver, The works of Sir Thomas Malory, I (Oxford, 1967, 2 ed.). Mal.h refers to: The Book of Tristram de Lyones, "Isode the Fair" (Caxton Book VIII), 429-30.

- Status of the text:

Vinaver gives us in his introduction a complete description of the complicated position of Malory's text, as it has been assessed up to now.(48) Vinaver made use of a recently discovered manuscript (Winchester College ms.) which is a version of Malory's works. It proves to be slightly earlier than Caxton's edition and also to be independent from it.(49) He concludes that both texts are "collateral versions of a common original" which complement each other.(50) Malory is said to have completed his book in prison between 1469 - 3rd March 1470.

- Brief outline of the text:

The knights Sirs Lamerok and Driant meet on their way a messenger of Morgan le Fay. Sir Lamerok obliges the messenger to reveal the reason of his errand: he is sent to Arthur's court in order to shame the king, the queen and Sir Lancelot. This he would do with a magic horn "harnessed with gold" which had the virtue of permitting only ladies true to their husbands to drink from the horn. They would otherwise spill the drink. Sir Lamerok (who intends to wreak vengeance upon Sir Tristram because he had refused a challenge) forces the messenger to bring the horn on his behalf to King Mark, in order to test his queen.

This is done and Mark, informed of the horn's peculiar quality, has Isoud/Isode and hundred ladies put to the test. Only four succeed. Furious, Mark intends to burn the queen and all the women who failed. But the barons intervene and reject the value of the horn as a product of evil sorcery (and has always been an enemy of true lovers as it comes from Morgan le Fay).

- Criterion for selection: criterion 2. - Textual notes: Malory has condensed the Prose Tristan in his "Tristram of Lyones" (Books VIII-XII). Bk VIII (Isode the Fair) includes the test episode.(51) As Vinaver showed, Malory had only one source for these books.(52) Mal.h (the test episode) follows closely PT. Yet there are some differences.(53) For instance, no "duel" as in PT; the horn is diverted forcibly to Mark's court (not in PT). These divergent details connect Mal.h with *TR1*

- Filiation within the tradition:

Malory's source for Mal.h was a "French Book", the contents of which can be reconstructed, as Vinaver showed, from several mss. of the Prose Tristan .(54) This source is probably responsible for inserting the testing episode of the "Horn" into the Tristan legend. From this source seem to derive also *TR1*.(55) Thus, all three versions PT, Mal.h and *TR1* are to be traced to the same French original version of the Tristan (Ur-PT) and the latter is connected with the French source of the Middle High German original of G.Sh and G.Saph.

Orlando Furioso (L'Ariosto) (OF)

- Edited and translated by Barbara Reynolds, Orlando Furioso (The Frenzy of Orlando). A romantic epic by Ludovico Ariosto, part II (Harmondsworth, 1975).
OF refers to canto XLII, stanzas 70-73; 97-104 and canto XLIII, stanzas 6-44.
- Status of the text: the work was completed in 1505 and printed in 1516. L'Ariosto worked at the court of Ferrare, Italy.
- Brief outline of the text (56):

Rinaldo arrives at a castle where the host owns a magic cup "Il Nappo Fatato" which is said to be the very one sent to King Arthur by Morgain/Fe Morgana (Canto XLIII, stanza 28) in order to expose Guenever's infidelity. The host, a Mantuan knight is very sceptical of the chastity of women and bids the reticent Rinaldo drink from the golden goblet inlaid with gems, so that he can test his wife: if he "wears the crest of Cornwall" (?= horns "of cuckoldry"), he will spill the wine, if his wife is chaste, he will be able to drink.

The Mantuan knight tells him how he obtained the cup. He had married a pure maid whom he loved tenderly. An enchantress, Melissa, devised a scheme to seduce him by making him believe that his wife could be untrue. She gave him the marvellous goblet and told him of its virtue which the knight successfully put to the test. Upon Melissa's perfidious instigation, he tried his wife's constancy to the extreme and pretending to be away, he soon returned disguised by Melissa as a young suitor. His insistence finally overcame the woman's resistance and she gave in to the fury of her husband. Shamed, she left him to a sad despair and regrets. He only finds comfort in submitting to the drinking test all his guests with whom he shares his spite: not one having been successful. After consideration, Rinaldo rejects the test with the words that he acknowledges the frailty of women and sees no point in shaking the confidence he has placed in his wife (Canto XLIII, st.43)

- Criterion for selection: criterion 3.

- Textual notes:(57)

The "Drinking test" is found here in Rinaldo's adventures and in an in-tale (the story of the Mantouan knight). Actually, the test is referred to in a triple context: Carolingian (Rinaldo=Renaud) - Arthurian (the horn was made by Morgain and there is a skeletal reference to the scenario of the test in its primary association with Arthur and Guenever) - a new context (Melissa, enchantress, the Mantouan knight, etc.).

L'Ariosto continues Boiardo's fusion of Carolingian and Arthurian matters but with a different spirit. He indeed introduces a "modern spirit in the medieval cast". (58) His tone is ironical but L'Ariosto directs it towards the idea of the test itself. He is at one with the ideals of romantic tradition in which physical chastity has no part. He displays a humanistic free mind and denounces the evil of jealousy.

- Filiation with the tradition:

OF is an example of the continuation of the Arthurian matter or of its resurgence in the Italian Renaissance. The Modena Archivolt (12th century) testifies to the early presence of the Arthurian legend in northern Italy.(59) The main reference work on the source of the Orlando F. is Pio Rajna. He traces Ariosto's sources for the OF episode to the PT and back to LC.(60) Warnatsch has tried to be more ^{precise} in

underlining a link between OF and G.Sh.(61) This suggests that these versions may ultimately follow a lost version of the story in which the characters' cast was attached to Arthur and his court and in which men were taking the test. A version therefore closer to the original than PT.

Chwedl Tegau Eurfron (Teg)

- Late 18th century manuscript (National Library of Wales Ms. 2288, of Gwallter Meschain)

- Edited by Graham Thomas, "Chwedlau Tegau Eurfron a Thristfardd, bardd Urien Rheged", BBCS XXIV (1970), part I, 1-9.

- Status of the text:

The only full version in Welsh of the story of the Chastity test. It appears in an 18th century late manuscript but is attributed to the 16th century. (62)

- Brief outline of the text:

Arthur's sister was the wife of Urien Rheged and dwelled in Castle Dinbot, in the country of Radnor. She was a magician and she sent to Arthur's court three things: a mantle (which would shrink around the throat/neck of a woman who has cuckolded her husband) - a drinking horn from which no cuckold could successfully drink - and chops of pork which would choke the husband of an unfaithful woman. Tegau Eurfron is the only lady of Arthur's court who fits the mantle, except that it shortened a little on the side. But after admitted having done no sin but once, in thought, and not in act, the mantle lowers and covers her completely. Guenever discourages Arthur to try but Tegau E. on the other hand, encourages her husband. He (unnamed) wins the drinking contest. The last Chastity test (eating/choking on the chops) is also won by Tegau's husband.

- Criterion for selection: criterion 2.

- Textual notes:

The story follows the general pattern of that of BM (see also BM in "Mantle" versions) in a summarized form and with some adaptations. It is here mentioned that the sender is Arthur's sister, the wife of Urien Rheged,

which corresponds to Morgain's description in various works:(63) PT, G.Sh and HtM, Cmt (see infra). The association of Urien R. and Radnorshire (Castle Dinbot) is older than the 16th century.(64)

No other woman than Tegau is being described while tested. But the detail of the slight fault of the heroine finds a parallel in BM. No details are given for the other tests and the name of the heroine's husband is missing in the manuscript (Caradawc?).(65) The last test is reminiscent of the carving- or knife-test referred to in the English version BM. As a point of interest, there is an allusion to "Cradoc" and a bread-carving test in a 13th century English lyric Annot and Johon .(66)

Differences with BM: the horn test comes second. The "choking" test recalls the Anglo-saxon ordeal of "Bread and Cheese" (67). It also corresponds, as Bromwich remarks, to the "Carving test" (and reminds us of the "Champion's portion" or *curadmír* theme well-known in early Irish literature).(68) In addition the element of shrinking about the neck is found in other versions, though it could be reminiscent of the testing collar of the mythical Irish judge Morann.(68a)

Many elements therefore are present here which are unknown to the French versions (and other continental versions). Although the date of Teg is late (16th century), numerous earlier references in Welsh literature indicate that the story must have been known in Wales:

i.e. a story which referred to Tegau Gold-Breast (Eurvron), wife of Caradawc Strong Arm (Vreichvras), her faithful reputation and her three objects: mantle, cup and carving knife.(69)

- Filiation within the tradition:

Teg finds its closest parallel version in BM: both comprise a similar triple test. Elements in Teg point out to some degree of antiquity. They show that the author adapted the Chastity test scenario and Arthurian (continental) material to earlier Welsh sources and traditions about Tegau and Caradawc (see part II), blending additional native lore.

La Tavola Ritonda (TR2)

- Eight extant manuscripts (70)

- Edited from three manuscripts of the 14th and 15th century by F.L.Polidori, *La Tavola Ritonda o l'istoria di Tristano* (full title: *Il libro delle storie della Tavola Ritonda, e di missere Tristano e di missere Lancilotto e di molti altri cavalieri*), 2 vols. (Bologna, 1864-66).

Valuable notes and an account of the text are also given by E.Gardner.(71) TR2 refers to Polidori, volume I, 157sq.

- Status of the text:

The text dates from the first half of the 14th century, by an anonymous Tuscan author.(72)

- Brief outline of the text:

The story is close to TR1 (supra) with some divergences which have been underlined by Paton.(73) For instance, in TR1, 365 women are tested, and in TR2, 686! Two are found innocent in TR1 and thirteen in TR2.

- Criterion for selection: criterion 2.- Textual notes:

On the whole, the *Tavola Ritonda* constitutes an independent Arthurian cyclic romance in Italian, blending stories drawn from various sources and rehandling them with freedom - anticipating Malory. Gardner mentions that the compiler was acquainted with the fifth Canto of Dante's *Inferno*.(74) Delcorno-Branca has analyzed the art of the compiler and the originality of the work of the *Tavola Ritonda*.

- Filiation within the tradition:

The passage of the "Drinking test" (TR2) is very similar to TR1. Both are offering versions of PT. The Prose Tristan was a popular story in northern Italy alongside other tales of the Matter of Britain.(75) TR1 seems to be the main source of TR2 (or derive from the same source?). TR1 and TR2 reflect in their redactions a phase of the Tale which is more archaic than that analyzed by Löseth. See remarks in TR1 above.(76)

La Coupe Enchantée, J.de La Fontaine (Font)

- Poem subtitled "Nouvelle tirée d'Arioste", first edited by Henri Régnier, Oeuvres de La Fontaine, (full title: Nouvelle édition revue par H.Régnier avec lexique des mots et locutions remarquables), volume VII (Hachette, Paris, 1883, 8è ed.), 445-495; also edited by Chamfort, Oeuvres complètes de Jean de la Fontaine (Paris, 1826), 144-149.

Font refers to the latter.

- Status of the text:

Text in verse form (alexandrine), dates from 1671 and is entitled "La Coupe Enchantée", subtitled by Chamfort "Nouvelle tirée d'Arioste".

- Brief outline of the text:

The story is preceded by a lengthy prologue denouncing the evil of jealousy and arguing that cuckoldry is not a great misfortune, but has rather advantages, "cucuage est un bien". The author proceeds then to tell a story to illustrate his point. A man had an illegitimate daughter whom he had brought up in a convent so that she would be pure and would not take after her mother's ways (who incidentally had died in childbirth). The daughter named Calixte then married a gentleman and the couple enjoyed perfect bliss for two years till jealousy suddenly tre~~d~~ in. The husband, Damon, stupidly suspected his wife of having a lover. As it happened, the "enchanteresse" Nérie was hopelessly in love with Damon, who was resisting her seduction out of faithfulness to Calixte. Yet, Nérie persuaded him to test the constancy of his wife and with her magic, metamorphosed Damon into the appearance of a suitor. Calixte resisted his advances but gave in in the end. Damon recovers his shape but is half convinced of his cuckoldry. He then received a magic cup from Nérie, the virtue of which was to test men for cuckoldry: a cuckold would spill the

drink. Jealousy drove Damon to consult the cup so often that he eventually spilled the contents. His wife, brokenhearted, left him. He consoled himself by trying the cup on others to see their misfortune.

Damon invited people to share his table, in his castle and at the end of the meal asked them to try the testing cup. He succeeded so well that he created an army of cuckolds, the more one spilled, the higher the rank.

Renaud (Charlemagne's nephew) came along but refused to drink, claiming the futility of such a test.

- Criterion for selection: criterion3.

- Textual notes: there is no reference to the Arthurian context in Font.

In the prologue, La Fontaine expounds a "morale indulgente" and illustrates it by means of this episode. By emphasizing the evil of jealousy and by pointing out the stupidity of the test of chastity, La Fontaine explicits the new meaning which L'Ariosto already conferred the story (see OF above). Though his model was L'Arioste, La Fontaine gave the tale the form of the "narration badine" which reminds us more of the treatment given to the scenario in the English ballad of Arthur's Horn (AH) (see above): in both we find the king/Damon putting his guests to the test for merriment and the accent is laid on the "brotherhood" (AH)/"royal army" (Font) of cuckolds.

- Filiation within the tradition:

Font testifies of the continuation of survival of the theme after successive curious rehandlings: from a French version to an Italian and back to a French

context. This "conte" by la Fontaine brought this whole story back to France in the late 17th century and gave it a new start.(77) In 1688, La Coupe Enchantée is brought to the French stage in a prose-comedy by La Fontaine and Champmeslé, in a different form and context. Fuzelier wrote a play with the same title in 1714 which is an adaptation of la Fontaine (Font). Rochon de la Vallette wrote an opéra comique in one act on the same subject in 1753. Both plays appeared in the Théâtre de la Foire St Foire St Laurent (Paris). In Belgium, Th.Radoux, presented another adaptation of La Coupe Enchantée in 1872 (Conservatoire de Liège and Théâtre de la Monnaie). Lastly, M.E Matrat wrote a faithful imitation of the comedy of La Fontaine and Champmeslé which was performed at the Opéra-comique (Paris), in 1905.

La Copa Encantada, Jacinto Benavente (CE)

- The full title of this play written by the modern Spanish author is "La Copa Encantada, Zarzuela en un Acto con el asunto de un Cuento de Ariosto". Performed in Madrid, 16 March 1907. See J.Benavente, Obras Completas, II (Madrid, 1958, 5ed.), 1170-1203.
- The scene takes place in 15th century Italy, and the development follows L'Ariosto's version. CE is thus a derivative of OF, as mentioned by Heller.(78)

Das Wunderhorn (Wun)

- Edited first by A.Elwert, Ungedruckte Reste alten Gesangs nebst Stücken neuerer Dichtkunst (Giesen & Marburg, 1784),11-14. Reproduced from this source by A.von Arnim and C.Brentano in 1806-8.

Wun refers to the re-edition by E.Birlinger and W.Crecelius under the title: Des Knaben Wunderhorn, Alte Deutsche Lieder gesammelt von A.von Arnim und C.Brentano, I, (Wiesbaden, 1874), 11 sq.

- Status of the text:

Elwert edited in fact in the 19th century a reprint of the introduction (32 lines) to a version of the Lai du Cor, here entitled, "Une Romance", followed by its German translation (31 lines) under the title "Eine alt französische Romanze, nach der englischen Uebersetzung verdeutscht". A.von Arnim and C Brentano reproduced the German passage under the title Das Wunderhorn. These versions were unavailable to me.(79)

- Since this is an incomplete translation of a version of LC, it merely gives an indication of the spread of the Tale but is of negligible intrinsic value.

Die Ausgleichung (AUS)

- Edited also by Birlinger and Crecelius in the Des Knaben Wunderhorn, Alte Deutsche Lieder gesammelt von A.von Arnim und C.Brentano, II (ibid.) 489-491.(80)

- Status of the text:

Poem (19th century) which blends both tests. It seems that A von Arnim and C Brentano did not make the connection between both poems (Das Wunderhorn's and the latter).(81)

- Brief outline of the text:

See E.K.Heller's summary ("The Story of the Magic Horn", 45):

A and C Brentano "merged the Horn and Mantle tests and added a very confused new conclusion. The story runs as follows.

While the king sits at table with his guests, a girl appears with a golden cup, and a boy with a mantle. The king offers the coat to the queen and the queen places the cup filled with wine before the king. Both fail in the test, as after them do all the guests with the exception of the youngest lady and the oldest gentleman present. When these two receive the magic object as presents, they change into dwarf and fairy respectively and pour a drop from the cup on the coat. King and Queen now pass the tests and everybody is happy. No German literary work has retold the story since Arnim and Brentano killed it" with their conclusion:(82) The stain on the mantle grew each new year and both goblet and mantle were put on public display.

- Criterion for selection: criterion 3.

- Textual notes and filiation within the tradition:

This version testifies to the presence of both types of tests (Mantle and Horn) in German folktales.(83)

THE MANTLE VERSIONS

Lai du Cort Mantel (LCm)

- Five manuscripts of unequal value.
- Edited by Ph. Bennett, *Mantel et Cor-Deux lais du XII^e siècle* (Exeter University, 1975). Also by F.A.Wulff, "Le Conte du Mantel, texte français des dernières années du 12^e siècle", *Romania* XIV (1885), 343-380. LCm refers to P.Bennett's edition, 1-39.

- Status of the text:

Work of an anonymous^{author} LCm dates from the last decade of the 12th century. Date of composition slightly posterior to LC.(83) LCm seems to have originated in North-West France (Normandy?) as its dialect indicates.(84) A couple of its manuscripts indicates that the scribes knew of LC. The scribe of LC was also acquainted with LCm (see above,LC).(85)

- Brief outline of the text:

Arthur has gathered for the Pentecost celebration (place not mentioned) all his vassal.-allies who came accompanied by their ladies. They receive presents from the King and Queen. The next morning after mass, the Queen and her ladies wait in their apartments while Arthur observes his custom: he will not eat before an adventure is told. As he repeats the customary "formula" arrives a handsome varlet, messenger of a "Pucele" from a far-away land. He asks a boon from Arthur and having it granted, the varlet exhibits a beautiful mantel of fairy workmanship which he pulls out of a bag ("aumonière"). The garment will only fit the woman who is chaste i.e. faithful. Bound by the tradition of the "gift" (the "don contraignant"), the king has to agree to grant the

messenger's wish: to have all women don the magical mantle. He calls for the ladies and tells them that the mantle will belong to the one who fits it best. It is only when the magical effects of the mantle are displayed that the women are told its testing virtue. The queen and the beloved of Tor, Keu, Gauvain, Yvain, Perceval, Ydier... fail the test and the mantle shortens variously on each of them.

After their shame is exposed, the women are made to join, on a bench, the rest of those who had failed. This is accompanied by sharp comments from Keu or Guivret le Petit on the incidents: for instance the brooch of the mantle breaks open, the mantle uncovers a lady's buttocks! In the end, the "amie" of Carados Briebraz, who was shy and sick in her room, is found to be worthy of the mantle, despite the doubts uttered by Carados. Gauvain congratulates the couple and the messenger reveals that the mantle has already been unsuccessfully tried on by more than a thousand women. In an epilogue, the poet declares that the garment has just been discovered in an abbey, in Wales, where Caradoc had it placed. He threatens to have it used again but fears the women's anger. He added that the bad reputation commonly given to women, dates back to Arthur's time.

- Criterion for selection: criterion 1.

- Textual notes:

LCm does not display some of the "traits" which Bennett has underlined in LC and qualified as "primitive": for instance, Arthur's anger at the queen's infidelity; no mention of the ordeal by fire to which the queen appeals in LC (LC,11.323 sq.). On the other hand LCm mentions the binding custom of the "gift".

The divergences in treatment of the scenario in LC and LCm are not limited to those entailed by the different testing objects but the narratives rather characterize different spirits.(86) LCm expresses "l'esprit gaulois" par excellence.(87) LCm emphasizes to

the burlesque the king's custom: i.e. he cannot eat before an adventure has been announced when he presides over great gatherings (crown-wearings and full court).(88)

Arthur strikes^v by his passivity during the test. Yvain's comment in LC (11.307-16), on the fickleness of women does not compare with the derisory, scurrilous, sexist comments (of Keu) upon which LCm insists for an extra 300 lines, corresponding to the number of women tested.

LCm differs from LC because it heightens the sexist, antifeminist tone given to the Tale.

- Filiation within the tradition:

LCm appears to be already a reworked version of the Tale. Whether we are dealing with one tradition which has developed into the Horn and Mantle variants or whether we are dealing with two distinct traditions is still a open question. Yet, from the evidence of LCm and of the other insular and continental versions of the mantle (see below), we can determine the common lines of a "tradition of the Mantle". There is evidence to show that the manuscripts of LC and LCm have experienced intertextuality.(89)

Lanzelet (Ulrich von Zatzikhoven) (LZT)

- Edited by K.A Hahn, Ulrich von Zatzikhoven's Lanzelet, eine Erzählung (Deutsche Neudrucke, Berlin, 1965).

Translated with additional notes by K.G.T.Webster and R.Sh.Loomis, Ulrich von Zatzikhoven, Lanzelet (Columbia University Press, NY, 1951). LZT refers to the testing episode in this translation: 11.5620-6140.

- Status of the text:

Ulrich used in a critical and selective manner a "Welshes Buoch" which he also supplemented borrowing names from Hartmann van Aue.(90) The "Welsches Buoch" was a source, in French, brought into German speaking territory (Vienna?) by Hugh de Morville, who acted as a hostage for Richard Lionheart in 1194.(91)

The book had been composed for the de Morville family and written probably in Anglo-Norman. Details in Lanzelet prove that its source was a poem of the age of Aliénor of Aquitaine, Henry II and Marie of Champagne - who was sister to Richard (92). De Glinka-Janczewski suggested that the translation by the Thuringian poet Ulrich v.Z. had been written over a long period of time (1197 to 1214-5).(93)

- Brief outline of the text:

King Arthur and queen Ginover hold court at Kardigan on the eve of Pentecost. They distribute gifts to the vassals and kinsmen, and wait to eat before they hear some news worth telling the court. This was Arthur's will (his custom) (LZT, 1.5703). ^{there} arrives a lady-messenger, dressed in the

French fashion, wearing an Irish belt(!).(94) She is sent by her queen, a wise mermaid, to deliver a gift in exchange for a "boon". The king agrees and the maiden pulls out of a small bag attached to her belt, a marvellous mantle which expands to full size and is of all colours and patterned with strange beasts as by magic. The mantle also has the peculiarity of dispelling love-sorrow. The messenger says that the women must try it on and only one will deserve it. Bound by his promise, Arthur complies. The queen tries it but it shrinks over her ankles. The messenger comments that the queen has only erred in thoughts on account of the fickleness of women. Two hundred take the test and fail. Gimmicks recall those in LCM: the "nüsche" (95) or brooch bursts, one lady's buttocks are bared... The maiden comments on each lady's misfortune. Finally, Yblis, Lanzelet's beloved who is languishing because of his absence, is fetched from her room and is proclaimed the winner of the mantle. The lady-messenger who was the Lady of the Lake (Lanzelet's protector), already knew Yblis and was keeping the mantle for her.

- Criterion for selection: criterion 2.
- Textual notes: LZT presents the Tale at a stage of development where characters and scenario have been remodelled, adapted to a new context: Lanzelet being the eponymous hero of the romance, Yblis takes the place of Caradoc's wife. The messenger and the sender are acquainted with Lanzelet. Some elements have faded, for instance Arthur's custom and the notion of the test itself which is not only a chastity test but also a test of moral virtue. There is refinement: the comments on the women take after A. Capellanus's love casuistry.(96) Webster and Loomis, Bennett, Warnatsch have pointed out that LZT preserved archaic features, which suggest that Ulrich worked from a source close to the tradition of the "Mantle test".(97) LZT has enough similar elements in

common with LCM to indicate that both ultimately derive from a common source, in French.(98)

- Filiation within the tradition:

There is speculation regarding the authorship of Lanzelet's source, i.e. the "Welsches Buoch", which is generally held to be an Anglo-Norman work of the age of Henry II, Aliénor and Richard.(99) Inconclusive evidence associates it with the Norman-Welsh cleric Walter/Gautier Map, polyglot well versed in tales, known at the court of Henry II.(100) He is alleged author of a lost "Roman de Lancelot". Whether we share this view or not, we can assume as Lejeune suggested, that there existed a form of Lancelot story in Great Britain of which men of letters and story-tellers had knowledge.(101) The "Welsches Buoch" is either the lost "Lancelot" attributed to W.Map or is an adaptation of it, made for the de Morville family.(102) The interest of LZT is that it is part of a romance which is based on a tradition possibly anterior to Chrétien's Erec & Enide (c. 1170) but certainly anterior to Chrétien's Chevalier à la Charrette (c.1180) and also known in Anglo-Norman circles.(103) Among the archaic features of the LZT, is the tradition of the queen's doubtful reputation, yet not associated with Lancelot. An early reputation - spread by the lays? (104)- which came together with the story of Caradoc and his wife, here adapted to Lanzelet and Yblis.

Incomplete German "Mantle" poem (INC)

- One manuscript of the 16th century, very corrupt
- Edited by O. Warnatsch, Der Mantel, Bruchstück eines Lanzelets romans des Heinrich von dem Türlîn, nebst einer Abhandlung über die sage vom Trinkhorn und Mantel und die quelle der Krone, in Germanische Abhandlungen hrsg. von K. Weinhold, II (Breslau, Koebner, 1883).

- Status of the text:

Of this poem only 994 lines are left. Date of composition: around 1210. Scholars disagree as to its origins: for Warnatsch, INC constitutes the fragment of a "Lanzelet" by the Austrian author of Diu Crône (DC), Heinrich von dem Türlîn, but which would be anterior to the Crône.(105) Paris holds that Heinrich merely alluded to the episode known through Ulrich's work and F.A. Wulff believes that INC originally belonged to Diu Crône.(106)

- Brief outline of the text:

It is Pentecost day (1.215). After the church service, Artus is waiting at the court for an adventure to happen before dining. Arrives a handsome "knabe" on horseback. He asks for a boon to be granted from the king. Thereupon he pulls from a "buitel" (a span-wide small bag, made of velvet) a beautiful mantle of fairy workmanship. Its virtue is to test the chastity of women. Artus has to comply with his promise and calls Ginover. The reason of the test is indirectly revealed to the women by Chay (Kei/Keu). Wins the one who is loved by the best knight! The queen tries and fails (the mantle was in shreds as if cut with scissors, 11.771sq.). She curses the maker of the garment bitterly. Artus does not react angrily. Other women try (e.g. Enite-Erech's

wife) and fail under the biting, humorous comments of Chay. (end of the fragment).

- Criterion for selection: criterion 2.

- Textual notes:

See the short analysis given by G.Cederschiöld and F.A.Wulff (107). The text follows the scenario despite lengthy amplifications which spoil the spontaneity of the whole episode. Wulff has also remarked that INC seems to have been composed from memory because of numerous small transpositions as well. INC shares details with other versions of the "Mantle" such as the smallness of bag (in LZT and MO, BM -see below. As will be seen, INC displays other elements in common with BM (the garment is in shreds upon the queen, and she curses the maker.(108)

- Filiation within the tradition:

The main interest of this fragment is that it gives an indication for the date of composition for the original text(±1210). Also, it indicates that there existed several French redactions of the story known in LCm. It can be inferred from the indications given by Wulff (109) and in particular, from the similarities of detail, that INC derived from a source i.e. a lost version of LCm, which is close to a group of other versions (LZT, BM, MO).

La Vengeance de Raguidel, by Raoul de Houdeng (VR)

- First edited by C.Hippeau, Messire Gauvain ou la Vengeance Raguidel par le trouvère Raoul, Collection Poètes de France du Moyen Age (Paris, 1862). The Testing episode: pp. 135-138. Re-edited by M.Friedwagner, La Vengeance de Raguidel, Samtliche Werke. Nach allen bekannten Handschriften, II (Genève, 1975, 2ed.), 112-114. VR refers to the 11.3900-3991 of this latter edition.

- Status of the text:

The text dates from the last years of the 12th century. La Vengeance de Raguidel is the work of the "trouvère" Raoul de Houdeng, a contemporary of Chrétien de Troyes, who flourished in Hainaut at the court of Baudouin V (in the years 1172-1190). (110) He wrote in Picard.

- Brief outline of the text:

Gauvain, his beloved Ydain and his brother Gahariet are on their way to Arthur's court at Carduel. They meet a varlet of the Signor de la More, who gives them news of Arthur's court. He tells them of a strange adventure which occurred at the court the day before, at noon. Someone, unspecified, brought a marvellous, rich mantle to the king. But it shortened when a lady who was untrue to her beloved wore it. This caused the sender a lot of enemies. One hundred ladies tried it and it did not fit them, even the queen on whom it shortened to the middle of her leg. All women are thus shamed except one, "l'amie Caraduel Briefbras". The seneshal Kex was particularly furious regarding the reaction of the mantle to his lady: it could not cover her backside! Gauvain sends the varlet on his way and with Ydain and Gahariet ride on to Arthur's court, thinking of how undoubtedly honoured Ydain would have been at the test of the mantle.

Note the alternative introduction offered by a fragment (held to belong to the Vengeance de

Raguidel) which sets the scene at Arthur's court, at Carlion, at Eastertime. Arthur is observing his custom when a messenger arrives... (111)

- Criterion for selection: criterion 2.

- Textual notes:

Raoul de Houdeng compiled his Vengeance de Raguidel from various sources: J.Marx indicates that is a curious work containing elements of old traditions.(112)

E.Southward remarks that la Vengeance de Raguidel is an instance of the period when "Arthurian romancers, eager for new material dug the old stories and rewrote them in 13th century form".(113)

It is not known where or how Raoul got the episode of the "Mantle" (VR).(114) Raoul changed the Tale scenario to suit his own interest. Gauvain is here the hero in the section. The Vengeance de Raguidel is thus part of the "cycle Gauvain" which according to Marx is a compilation of a set of lays composed in Great Britain, and drawing from contact with Welsh tradition of Gwalchmai.(115)

The VR scenario stands in a most simple can vas: the adventure is reported to Gauvain, his lady and his brother. VR agrees in details with other versions though it is difficult to see a relation in their sources: INC, LZT (e.g. on the treatment of Kex/Keu's beloved).(116) VR refers also to Caraduel Briefbras, an indication that recalls a source close to LCm.

The alternative introduction offered by a fragment,

discovered by Artur Längfors, emphasizes the fact that there were many variants of the "Mantle test" about, whether in oral or in written form.(117)

- Filiation within the tradition:

The interest of VR lies first in its place of origins: Hainaut, neighbouring Artois, Flanders, literary centres where poets, like the famous Chrétien, had flourished. Raoul became indeed "trouvère" of Philippe of Alsace, Count of Flanders. Raoul made his fame at the court of Baudouin V of Hainaut and benefited from the "irradiation" of the literary movement begun at the court of Champagne and instigated by Aliénor of Aquitaine and Marie of Champagne, as R.Lejeune explicits.(117a)

The second point of interest of VR is its period of composition, together with its form (as a reported incident) attesting the popularity of the story in north-west France at the end of the 12th century. The larger work of the Vengeance de Raguidel contains a variety of old material - which will be alluded to again below in the Dutch Lancelot (LCT).

Möttuls Saga (MO)

- Edited and annotated from all manuscripts by G.Cederschiöld and F.A Wulff, Versions nordiques du fabliau français "Le Mantel Mautailé", in Fornsögur Sudrlanda, Lunds Universitets Arsskrift, XIII (Lund, 1877), 1-34. Forthcoming new edition by M.Kalinke. MO refers to the edition by Cederschiöld and Wulff.

- Status of the text:

MO is an important version of the Tale as it derives from a translation, in prose, of a lost manuscript in French.(118) The latter appears to have been better, more complete than those which we have for LCM. Kalinke made the point that MO is a creative retelling of the French version and not strictly speaking, a translation. It is a recreation in "rhythmic prose characterized by syntactic parallelism and tautological collocations". (119) It probably stood closer to the common original "Mantle Tale".(120) MO dates from the early 13th century and was among the first Arthurian works in French to have been translated at the request of King Hákon (Hakonarson) of Norway (1200-1263). Of the original translation, only Icelandic manuscript copies have survived, the best dating from 1300 and 1400.(121)

- Brief outline of the text:

MO follows the scenario and outline of LCM (above).

- Criterion for selection: criterion 1.

- Textual notes:

There are some divergences from the LCm version, which have been underlined and accounted for by Cederschiöld and Wulff.(122) Note the prologue to M0 which is absent from LCm and which opens the saga; i.e. the encomiastic portrait of Arthur which Kalinke sees as an example of amplification, which exploits the humoristic effect created by ironic contrast. (123) Cederschiöld and Wulff saw this interpolation of Arthur's eulogy as a sign of lack of familiarity on the part of the translator (and his audience?) with the Arthurian subject, thereby proving the point that M0 was one of the first "riddarasaga" of the Arthurian cycle to be introduced to Norway.(124)

- Filiation within the tradition:

The original of M0 is a lost Mottuls saga: the translation from a ms. in French which seems to belong to the same ms. family as the 16th century French prose version of the "Mantle", Cmt (see below).(125) Although no ms. of LCm was found written in Anglo-norman dialect, it has been assumed that most of the works translated for King Håkon came from Britain, where the story was known (126): we have evidence from the ballads and other sources (See BM and S.Chr.).

M0 is thus faithful to the basic scenario and derives from a parallel version of LCm which had reached Norway (via England?) before 1263.

Huth Merlin (HtM)

- Edited by G.Paris and J.Ulrich, Merlin, Roman en prose du XXè siècle, publié avec la mise en prose du poème de Merlin de Robert de Boron, d'après le manuscrit appartenant à M. Alfred Huth, 2 vols. (Paris, 1886). `HtM is found in the second volume (II), 250-254.

- Status of the text:

HtM belongs to the "Suite du Merlin" of R. de Boron, by an unknown author who pretends to be R.de Boron.(127)

Dates from the middle of the 13th century, in Picard with Walloon elements.

- Brief outline of the text:

This adventure concludes the "Merlin", as it appears in the Huth Ms. The lady of the Lake in disguise arrives at Artu's court (Carlion) and warns the king against a new treason caused by Morgue/Morgain, his evil sister. Indeed that evening, after supper, a damsel comes to the court and presents the king with a rich mantle of silk, which she pulls out of an "escrin". She explains that it is a gift from the Lady of l'Ile Faée. The mantle has the property of causing anyone who wears it to drop dead. The king having been warned against this, knows who has sent it. He forces the messenger to don the mantle herself and she immediately drops dead. Artu has her burnt together with the mantle and he thanks the lady of the lake, who leaves without revealing her identity.

- Criterion for selection: criterion 3.

- Textual notes:

HtM is considerably derivative from the basic scenario.(128) Sufficient elements however point towards this passage being an adaptation of the "Mantle" test. For instance, the setting is Arthurian, the adventure

occurs after supper, at Carlion, the lady-messenger pulls the mantle out of a small box (escrin). Yet, it is the magical character of the garment which is retained and emphasized rather than the idea of testing as such. The motive of the gift of the magical mantle has changed while still remaining in the orbit of the malevolent fay Morgain, as the later texts have it.

- Filiation within the tradition

The author here introduced elements unknown to the real R. de Boron: a Lancelot story and the notion of the love relationship between Lancelot and Guenever (129); also the character of Morgue has developed from indications in the prose Lancelot regarding Arthur's sister. She is moreover in the Huth Merlin the wife of Urien and the mother of Yvain. The continuator has gathered a number of tale material, from Geoffrey of Monmouth, the Tristan.(130) The Huth ms. is a fragment of redaction which is common to two other texts, one being the source of Malory's Book IV.(131) This redaction interpolated a version of a faded "Mantle" test and a story concerning Morgain.

Roman van Lancelot (LCT)

- Edited from a single manuscript by W.J.A Jonckbloet, Roman van Lancelot naar het (einig bekende) handschrift der koninklijke Bibliotheek, 2 delen (Den Haag, 1846-9). The relevant episode (LCT) is found in volume II, Book III, chapter xxiii (ll.12500-12575), p.85.
- Status of the text:

The whole Middle Dutch "Roman" is held to have been compiled by Lodewijk van Velthem (Brabant, Flanders) in the first 1/4 of the 14th century, from an earlier Middle Dutch work of which fragments have survived.(132) Many questions remain concerning this Lancelot compilation and its sources. Certain conceptions of its editor, Jonckbloet have subsequently been re-evaluated by Dutch scholars and by Friedwagner.(133) For instance, in relation to "Die Wrake van Raguisel" (La Vengeance de Raguidel in Middle Dutch) passage in Book III.

These scholars agree on the existence of an intermediary work which was the translation from the French "Vengeance de Raguidel" of Raoul de Houdeng (see VR above) -including however a great many interpolations and rearrangements. The translator mixed the three sections of which the Vengeance de Raguidel was composed.

For instance, there is in the "Mantle episode" (LCT), a reference to the Lady of Gaudestroit which appears elsewhere in the Vengeance de Raguidel.(134) It is also

possible that these additions and links were partly due to Lodewijk van Velthem himself.(135)

There are clues in the work that Velthem or his predecessor drew from a huge ^{amount of} material. An episode ("Hoe Walewain wilde w^yden vrouwen gepens"-chapter XXIV), diverges from the older versions of the Wrake van van Raguisel/Vengeance de Raguidel, and is an interpolation due to Lodewijk van Velthem, who mentions a French source in this passage (l. 12773).(136) Luttrell suggests that the passage is not only related to the Latin romance of Arthur and Gola gon but also drew from a popular Arthurian tale of the "Encounter with the huntsman".(137)

R.E.Bennett has established that the French source for this passage actually made use of Irish tales, independently from the Latin version of Arthur and Gola gon.(138) This divergent episode acts as an indicator of the variety of sources to which the author of the Dutch/Flemish narrative had access.

- Brief outline of the text:

Walewain and Ydeine are riding to Cardole (Arthur's court) when they meet a squire from Sir Maurus who requires Walewain's help (in connection with the Lady from Galestroet). Walewain accepts.

Walewain and Ydeine meet then, on their way, another squire who tells them he comes from the court where he beheld a great wonder! The day before, a beautiful mantle was brought there and caused chaos. It shortened on the ladies according to their lack of faithfulness to their lovers. It shortened to the middle of Genevren's leg. There was no lady to whom it would fit, save Caradoc's "vrindinne". Walewain asks then who was at the court, to which the varlet answers that Key was very angry as his lady failed badly in the "Mantle" test. He then rides away and Walewain

and Ydeine go to the court. There they hear from the king of Key's discomfiture in the adventure of the "Mantle"; Kei in turn tells Walewain he should have been there the day before, to see how the mantle would have fitted Ydeine!

- Criterion for selection: criterion 2.

- Textual notes:

The version agrees with the basic scenario, just as VR (above). The adventure at the court is reported to Walewein (Gauvain) and Ydeine. Note that Gawain is the hero of this episode and of a whole section in the Roman van Lancelot.(139) The Middle Dutch version is however not merely a translation of VR. The Dutch author has reworked his source blending the episode with other material, thereby creating a new piece of work: Cardole for Carlion, the introduction of the "Heer Maurus"'s squire and the "Lady of Galestroet", etc. The testing of the queen incident finds parallels in other versions: German in particular (e.g.INC).

- Filiation within the tradition:

Friedwagner suggests that Lodewijk van Velthem did not understand French, that he relied on a previous version in Dutch (compilation of a Lancelot), itself drawing from French sources - e.g. La Vengeance de Raguidel by Raoul de Houdeng. Indeed the several extant fragments of this older Middle Dutch compilation/translation are an indication of its popularity.(140) Further, another episode of Book 3, alludes to Walter Map and to a translation "uten Walsche" (i.e. French,

Walloon).(141) Book 4 mentions him again with his "master" King Henry.

We see how closely knit the circle of literary influences was in the 12-13-14 centuries: from the Anglo-norman court of Henry II to that of Philip of Alsace, nephew to Henry II and Count of Flanders. It should also be taken into account that direct contacts must have existed between the Anglo-Normans and the Flemish, and the Welsh with the Flemish colonies established in Glamorgan in the 1180.(142) This factor could account for the presence in this Middle Dutch compilation of material paralleled in Irish/Scottish sources.

The presence of the "Mantle test" episode (LCT) in the Middle Dutch work could be explained on the bases of close geographical and patronage connections. Raoul de Houdeng was famous at the court of Baudouin V of Hainaut, neighbouring the court of Philip of Alsace, in Flanders. Lodewijk van Velthem, reworker of the old Middle Dutch Lancelot compilation, was at the royal court of Brabant, in Flanders, in the early 14th century.

Scala Chronica (S.Chr.)

- Unique manuscript of the Scala Chronica, by Sir Thomas Gray, a Chronicle of England and Scotland, 1066-1362, Corpus Christi College Library, Cambridge. S.Chr (the episode of the testing "Mantle") refers to a passage quoted by Th.Wright in Archaeologia Cambrensis (January 1863), 10, in turn cited by F.Wolf (143) and by Cederschiöld and Wulff.(144)

The latter reference has been used here as J.Stevenson's edition of the Scala Chronica (Edinburgh, 1836) is incomplete for this part and his edition does not reproduce events dating pre-1066.(145) Our episode belongs to the missing part.

- Status of the text:

The Scala Chronica, in Anglo-~~N~~orman, was begun in 1355.(146) Th. Wright mentioned this passage in a letter to F.R. Michel.(147)

- Brief outline of the text:

Arthur said to the messengers sent by the Emperor that he wanted to go to Rome- and gave them letters for the Emperor. Shortly after as the court was making merry day and night, arrived a pretty damsel with the mantle of Karodes. It had such virtue that it would not fit a woman who would not let her husband know her act and thought. This caused mirth at the court as no woman was to be found whom the mantle would fit. It was for all either too short or too long or too tight except for Karodes's wife. In fact, Karodes's father, the magician, wanted to reward her virtue and goodness. He himself was one of the wisest of the court. The mantle was later made into a chasuble and was still to that day to be seen in Glastonbury.

- Criterion for selection: criterion 3.

- Textual notes:

The passage yields very little information regarding sources. The text has kept valuable elements of the basic scenario as well as specific features which appear in other versions. For instance, Karodes's father, the magician/enchanter appears in the Livre de Caradoc (First Continuation of Perceval, see references in Cont.P

above).(148)

The

allusion to a mantle test involving women's "act and thought" reminds us of similar allusions in LC and LZT.

The deposition of the mantle in an abbey (Glastonbury)

also agrees with other versions: LC (Cirencester), LCm

(Welsh abbey), SR (Cloister in Köln), MO

(monastery).(149) The transformation of it into a

chasuble is equally of interest.(150)

-Filiation within the tradition:

The presence of the "Mantle" adventure, though somewhat faded, in an Anglo-norman chronicle of the

14th.century in England re-emphasizes the idea that the

Tale was well-known on the insular side, at a reasonably early date. The immediate source for the passage

(S.Chr.) is not known although elements tend to show a

distant link with a story of Karodes/Caradoc reminiscent

of the French Continuation of Perceval (Livre de Caradoc)

which, as has been mentioned, contains material from

various Breton sources.(151)

The Boy and the Mantel (BM)

See "Drinking Horn" versions, for notes to edition and status of the text.

- Brief outline of the text:

At Witsuntide, on the Third of May, a well-dressed boy came to Carlisle where Arthur held his court. He warned the king and the queen and all the lords of the hall as he took from his purse a pretty mantle, which he pulled from between two nutshells.(152) The mantle would never fit a wife who had been untrue. First, Queen Guenever is put to shame (the mantle turns to shreds and changes colour). She curses the weaver and waulker who had made the cloth and asks vengeance on the "crown" who had it brought (stanza 15). Then follows Kay's lady and a knight's wife, both with disastrous results which causes general laughter (the first one is "bare all above the buttocks" (st.18, l.4) and the second has only left a "tassel and a thread" (st.23, l.4). Craddockes's wife succeeds. Yet, the mantle leaves her big toe uncovered (because she had kissed Craddocke before marrying him). Once her sin told, the mantle fits her well and she takes it as a reward.

The jealous queen Guenever slanders her but is told off by the boy (st.35-6). The Boy also has two further tests of cuckoldry: the ability to carve a boar's head with a knife (st.38-42) and to drink from a horn of red gold (st.43-5) -which no cuckold can do. Both "ordeals" are told in a jocular way. It said that all the knights failed, save Craddocke who wins the horn and the boar's head as rewards.

- Criterion for selection: criterion 1.

- Textual notes:

There is no isolated version of the "Mantle" test in English. BM is a very original version which brings together both types of Chastity tests (Mantle and Horn) and adds a third one: the boar's head which no cuckold's knife can carve.(153) BM favours the "Mantle" test which

is close to LCM scenario in a number of instances: the characters involved, the jealousy of the queen, Kay's lady and the bared buttocks, Kay's remarks. The refrain:

" She threw downe the mantle,
that bright was of blee,
Ffast with a red rudd
to her chamber can she flee" (BM st.14) also

echoes LCM, where the women are lining up on a bench . The nutshells which contain the mantle seem to be a duplication of the concept of the "tiny purse/container" of the magic object, which is significantly paralleled in many versions. For Child, the "nutshells" are an ephemeralized expression which recalls eastern traditions (154). We prefer to see in this repetition, a garbled survival and misplacing of the "brooch which bursts open" incident, which features as a gimmick, in several versions of the "Mantle" (LCM, LZT, INC, MO, SR, VR, Cmt). This would be based on the misinterpretation of the term "nushel" which is an Anglo-Norman word for brooch, as we have already mentioned in connection with the LZT version (above).

- Filiation with the tradition:

No immediate source can be traced for BM. The detail of the uncovered big toe is found in the Gaelic ballads also, but there it is in conjunction with a single (mantle) test. The Welsh chwedl (Teg) on the other hand presents a triple test which is related to BM. The question arises whether the composer based his ballad on a

source which already contained all three testing objects, or on a borrowing from Welsh sources; or whether he compiled together the different testing variants of the Tale, adding a third one (the carving test) on the basis of analogy. Analogy with the other tests of chastity/cuckoldry or with a tradition of carving test such as the Irish "curadmír" or the champion's portion?).(155) BM seems to exploit a source close to LCm, given the similarity in a number of details but presents also elements extraneous to the overall scenario.

"Im pruff tone lanethen mantel" (G.Lan)

- Edited from two manuscripts (Hamburg and Kolmar) by P.J.Bruns in Beitrage zur Kritische Bearbeitung unbenuster alter Hs., Drucke & Urfunden, II (Braunschweig, 1802). G.Lan refers to pp. 143-147.

- Status of the text:

Meistergesang (see notes above on the Meisterlied G.Saph).(156) This redaction is said to belong to the second half of the 15th century.(157) However, the Kolmar manuscript edited by Bartsch (unavailable to me) is attributed to the 14th century.

- Brief outline of the text:(159)

Laneth, Arthur's niece, gentle but made poor by her bounty, is cast off by her uncle's wife and accused of loose behaviour. She complains to a dwarf, a good friend of her father's, who gives her a mantle. The beautiful, rich mantle will help her. She is to use it at Arthur's court (i.e. the mantle will fit a lady who has not lost her honour). The queen speaks angrily to Laneth (cf. to Craddockes's wife in stanzas 33-34 of the English ballad BM). The mantle is offered to any lady that it will fit. It comes to the queen's knee and it drags on the ground behind her. Three hundred and fifty knights' ladies fail. Finally, the price is awarded to the young wife of an old knight.

- Criterion for selection: criterion 2 or 3.

- Textual notes:

Despite its distinctive characteristics, the version presents elements which agree with the basic scenario: the setting is Arthurian (presence of Arthur at least); the treatment of the queen finds echoes in LCm and her

anger at/jealousy towards Laneth reminds us of BM. Laneth is a fusion of characters: she is the vindictive messenger (having been falsely accused) - a variant of the slighted fay? - and reminds us of the character of Morgain in some versions and also of the fay in the Story of Grey Thigh (Sgel/Ceil) below. The lady-winner is the young wife of an old knight -the presence of whom is also reminiscent of BM.

- Filiation within the tradition:

G.Lan derives ultimately from a version of the "Mantle" which seems to have some remote connection with LCm, and BM. The German direct source of G.Lan is also partly the source of the Fastnachtspiel of the "Mantle" (G.Sm, infra).(159)

Der Luneten Mantel (G.Sm)

- Edited from all manuscripts by A von Keller, Fastnachtspiele aus den fünfzehnten Jahrhundert, II, no.81 (Stuttgart, 1853), 664-678.
- Status of the text: See notes above on the "Drinking Horn" Fastnachtspiel version G.Sh ("Ain Hupsches Vastnacht Spill Von König Artus"). Origin: South Germany.
- Brief outline of the text:

The amiable Lunet so favourably known in romances, is the messenger who brings the magic mantle to Arthur's court, at Pentecost. The story takes its usual course. The mantle is unsuccessfully tried by Artus's queen: it shortens above her knee causing Arthur's anger and the heralds' mockeries. The wife of the Greek emperor, of the King of "Kerlingen" (Charlemagne), Hans the Fool and his lady Fool try also in vain. The King of Spain who presents himself as the oldest man of the assembly is willing to excuse his wife, who is the youngest of the ladies present. She says that if they lack lands and gold "so sei wir doch an eren reich" (st.35, l.6) and she offers herself to the test with candidness, and wins the mantle to the delight of her aged husband.

- Criterion for selection: criterion 2
- Textual notes:

The version is very similar to that given in the meistergezung (G.Lan). However as Warnatsch pointed out, they are divergent (160): the name Lunet (G.Sm) instead of Laneth (G.Lan), the introduction of the "Mantle" test is closer to LCm in the Fastnachtspiel G.Sm than in G.Lan. The mockeries of the heralds, and of the king parallel those of Kei in LCm. Various other details are close to LCm.

The name suggests that of Lunet (the maid in Yvain, the Chevalier au Lion). New characters are introduced: e.g. the dwarf, owner of the magical mantle, the Fool "Hans" - a typical figure of the Fastnacht.(161) The kings of Greece, Spain and the emperor Charlemagne etc. The common source to G.Sm and G.Lan is a version of the Mantle test which offers similar traits with BM (old knight, curse of the queen). Further details indicate yet another influence upon GSm: e.g. the (old) King of Spain is the winner (as in GSh, G.Saph); and in particular the angry reaction of the king towards the queen (as in LC, G.Sh., G.Saph). This tends to prove that the source of the Fasnachtspiel is not close to the Meistergesang (G.Lan) but as Warnastch indicated is also in part influenced by a version of the Meisterlied of the "Drinking Horn" (G.Saph).(162)

- Filiation within the tradition:

The traditions of both "Mantle" and "Horn" tests seem to have merged in this Fastnachspiel version. The sources appear to be a Middle High German (163) version of the "Mantle"-test which was also the source of the Meisterlied (G.Lan)- and blended with it a version of the "Horn"-test (as it appears with the particulars found in the Meisterlied of the Horn, G.Saph).

Skikkju Rimur (SR)

- Skikkju Rimur (Mantle Rhymes), edited from two manuscripts by G.Cederschiöld and F.A.Wulff, Versions nordiques du fabliau français "Le Mantel Mautailié" (see reference above, Möttuls Saga) 51-102.

SR refers to pages 51-69 of the edition. - (Status of the text:)

Skikkju Rimur date from the 15th century and are a reworking in a free poetical manner of an old Icelandic "Mantle" saga, now lost. The Rhymes belong to a literary genre developed in Iceland and which enjoyed popularity in the late 19th and 20th centuries.

- Brief outline of the text:

"Women are not always faithful" says the poet, and he adds that this is proved by a new song composed on an adventure which happened in England. The story is further introduced by a prologue on Arthur, explaining his qualities and the circumstances, in which the strange adventure took place (see also MO):

At Pentecost, Artus gave a feast. He had invited, besides his knights (Valven/Gauvain, Errek, Parcival, Estor, Yvent, Idrus/Yder and his seneschal Kai), the kings of the Dwarfs, of a very old People and of a very young one, all with their retinues and their wives. They made merry, and the next day, Artus (the "glorious prince") and the knights exercised, played chess, sang etc. till the meal was ready. Artus observed a custom which no-one else in the northern countries had: he would never eat nor drink before he had heard of some adventure.

The Queen inquired why Arthur was fasting. As the King answered, ^{there} came out of the forest a horseman, mounted on a great horse. The noble horseman, all dressed in white comes to the King. He is sent by a powerful lady on a request to which the King agrees in advance. The messenger pulls out of a small box a mantle of white velvet,

rich and amazing, and it seemed of shimmering colours. Three fays had woven it for fifteen years. The lady requires that all women of England don the mantle which will not fit those who have been unfaithful and it will belong to whom it fits.

Valven fetches the women. The Queen tries it first and fails. Kei comments ironically and Gerflet reveals the magical quality of the garment. Follow the ladies (wives, beloved) of Yvent, Valven, Kardor, of the old King Felix. The Queens of Dwarfs, of the Land of of Young girls and another 1100, with disastrous results: the brooch bursts open etc. Each is made to join the others on a bench. Eventually Kaligras's amie Kardon is found asleep in a tower. Despite Kaligras's fears, she tries the mantle and succeeds. All women curse the messenger who declare that over land and sea, he had never met anyone worthy of the mantle. He departs and Kardon is admired.

The king expels all the unfaithful women from the court and decides that he and his knights will get better wives! It is said to be the origin of the knightly sagas of adventures. Kardon was famed in England for her virtue. She donated her mantle to the abbey of Koln. The epilogue comments on the effect which the mantle would have on the ladies of that day and quotes Salomon's words on the perfidy of women.

- Criterion for selection: criterion 1.

- Textual notes:

SR is a rhymed version of a saga of the "Mantle". Elements tend to indicate that the author of SR did not follow the same redaction as MO (164)

Features are found in SR and in some German versions G.Sm, G.Lan: e.g. the old knight/king, the young wife, the dwarfs, presence of Erec and Enide (DC). Note parallelisms with BM: the old knight, the shimmering colours of the garment, the mantle *iricks*. The brooch bursts open like in LCM, INC, MO, VR and Cmt. The allusion to nusche/nüschel for brooch is also found in

LZT. Gerflet is often a dwarf in the versions (see LZT)- which could be an element of the Tale tradition.
(165)

Other peculiarities of SR: the three weaving fays (see Sam below); women expelled from the court, men going to find better wives through battle (see Irish stories Sgel/Ceil below). Cederschiöld and Wulff mention that the name Galeda appears in SR, and suggest a correspondance with the name of Caradoc's wife in one ms. of LCm and in Cmt.(166)

- Filiation within the tradition:

Cederschiöld and Wulff suggest that SR derive from a version of a saga of the "Mantle". i.e. from a manuscript anterior to 1263, lost, which was better than the original from which MO worked.(167) This view was challenged by Warnatsch who noted the relationship between SR and other versions (168): LZT, INC, Sam, hence implying a different source for SR altogether.

SR is faithful to the basic scenario and derives from a version of an Icelandic saga of the "Mantle", lost. Yet, a version independent from MO. SR displays features which are reminiscent of other "Mantle" versions- Sam, BM, LZT, INC, Sgel/Ceil- which argues for the conclusion that all these versions go back to a common source which would be in French (Anglo-norman?) and was popular on British soil.(169)

Laoidh an Bhruit - Duanaire Finn (DF)

- "The Lay of the Mantle", edited from a single manuscript by G. Murphy, Duanaire Finn II, Irish Texts Society XXVIII (London, 1933) Poem LXV, 330-35.

Introduction, notes, appendices and glossary are in G. Murphy, Duanaire Finn III, Irish Texts Society XLIII (Dublin, 1953) 153-161. DF refers to this edition.

- Status of the text:

The Duanaire Finn (Book of the Lays of Fionn) belongs to the 17th century. Date and place of composition of the manuscript 1626-7; in Belgium (Ostende?) as it was intended for an Irish captain in the Spanish army, in the Netherlands. (170) The poem of the cloak (DF) belongs to an early stratum of poems in the Duanaire and was probably written in the early 15th century as the linguistic evidence and that of the Scottish Gaelic version (Book of Lismore) suggest. There are several later Irish versions of the poem: one in an 18th century ms. and others in 19th century redactions. (171)

- Brief outline of the text:

Fionn and five of his Fiana were feasting with their wives in Almain. The women get drunk and begin to boast of their chastity. Soon after arrives a woman wearing a beautiful cloak made of a single thread. When questioned by Fionn she tells the virtue of her cloak: it would cover completely only the blameless wife. Conán Maol's wife tries it and it rumples up so that Conán slays her angrily. Follow the wives of Diarmaid, Osgar, Oisín and Fionn with poor results. Mac Reithe had it given to his wife, although doubtful of her faithfulness. The cloak covers her

completely except for a toe - penalty for a kiss she gave to Diarmaid. The woman then leaves saying she has something to tell of the women whereas they have nothing to tell against her, while Fionn curses her for the shame she has brought.

- Criterion for selection: criterion 2.

- Textual notes:

The Gaelic version of the "Mantle test" (Irish DF and Scottish BDL, below) is found within the context of the Fenian or Ossianic cycle of tales - epic narratives and fairy tales indigenous to Ireland, of semi-historical, mythical origins.(172) Both DF and BDL, as we shall see, follow closely the same narrative. As Dr.Meek pointed out to me,ⁱⁿ the garbled passage in DF concerning the "single thread" (DF st.6) (and ⁱⁿ the omission of Oisín's wife from the test in BDL, which is a late feature) the author seemed careful to expurgate any element which could throw discredit on his hero. DF on the other hand leaves out the "identity" of the woman as daughter of the Dearg.(173)

- Filiation within the tradition:

Features which distinguish this Gaelic version from the others are: the woman appears wearing a seamless testing mantle (in DF and BDL) which suggests that it is worn next to the skin (see DF, st.16). Conán Maol, who in Fenian tradition plays a role similar to that attributed to Keu/Cei in Arthurian-Welsh literature, slays his guilty wife.(174) This angry, violent reaction is traced also in LC, PT and in a late Fenian tale which

alludes to the "Testing Mantle" (Fen.T, see below); and to some extent in other versions such as the German G.Saph, G.Sh, G.Sm. The many later variants of the Irish version show the popularity of the story in Ireland whereas it is absent from later Scottish tradition. The story is distinctive in the Irish ballad tradition for a number of reasons, which suggest that it was imported from a tradition yet made to "feel at home" in the Fenian Irish context. The closest version seems to be BM (verbal and incidental correspondances, e.g. of the "uncovered toe" among others.(175)

Tóraigheacht Diarmada agus Ghráinne (TDG)

- A popular version of "The Pursuit of Diarmaid and Grainne" entitled "Sgéal Dhiarmuda agus Ghráinne" was edited by J.H.Lloyd, "Diarmuid and Gráinne as a folktale" in Gadelica I, 83-100.

- Status of the text:

The story was collected in 1910 by G Schoepperle, in Co.Cork. This folk-version of the "Pursuit" is made up of parts of the romance blended with much varied material. TDG refers to para.31: the passage in which Gráinne takes the place of Mac Reithe's wife (see DF/BDL).

- Brief outline of the text:

As Conán wanted to know about Gráinne's fidelity to Fionn, the fairy lady (An Bhean Mhaothaolach) who had helped Diarmuid and Gráinne during their flight offered to do so with her magic mantle. It

covered Gráinne except for her toe. To Fionn, who asked the reason for this, she replied that Diarmuid had stolen a kiss from her. The women of the Fiana donned it with no success, and on Conán's wife it lifted as high as her neck. When Conán saw this he drew his sword and cut her head off. The fairy woman then laughed saying she was satisfied with the "bald-headed" one (?). But had Osgar not prevented him, Conán would have given her the head! He wanted the women to keep the mantle so that they could remain under its "spell" but the woman took it back saying that if the women had no love for her, she had sympathy for them, and bade farewell.

- Criterion : 2

- Textual notes:

The heterogeneous elements of this episode have been skillfully integrated into the context of the "Pursuit", though this folk-version differs in spirit and motivation from the original "Tóraigheacht Diarmada agus Ghráinne". Gráinne having returned to Fionn, the Chastity Testing Mantle is used to test the women of the Fiana, by which Diarmuid and Gráinne are found blameless and are vindicated. The influence of a version of Laoidh an Bhruit is evident in the details of, for instance, the toe, the kiss and the cut head. (176)

Sgél Isgaide Léithe (Sgel)
and Céilidhe Iosgaide Léithe (Ceil)

- Editions: Máire Mhac an Tsaoi, Dhá Sgéal

Artúraíochta -mar atá Eachtra Mhelóra agus Orlando agus Céilidhe Iosgaide Léithe (Dublin, the Dublin Institute for Advanced Studies, 1946), 42-70. See also Maartje Draak, "Sgél Isgaide Léithe", Celtica III (1956), 232-240.

- Status of the text:

Céilidhe Iosgaide Léithe (the Story of Grey Thigh), is found in two manuscripts: one of the 18th century (1755) (Dublin, King's Inns Library Ms.5) and a second of the last quarter of the 17th century (Oxford, Rawlinson Ms.B477). M.Draak suggests that there is good reason to think that the latter corresponds to the missing part of a 15th century vellum, of which we only possess the title (i.e. "Sgél Isgaide Léithe"). (177)

- Brief outline of the text (178):

The King of Gascony's son received as a wedding-gift a hunting horn and three hunting dogs with magical qualities: they are infallible. The king's son goes as the "Knight of the hunt", with his wife, to Arthur's court whose renown he has heard of. He intends to bring back the daily supply of meat to Arthur's table. On the first hunting day his horn and his dogs catch plenty of game; Arthur and his retinue return to court while the "Knight of the hunt" continues the hunt for a wondrous deer, which his dogs curiously cannot get.

The same thing happens again till, on the third day the Knight follows the deer to a "bruidhean"/fairy dwelling (l.1640), where he sees a beautiful maiden with the garb of an Otherworld lady. She declares that she has lured him to her

in the shape of a deer, out of love for him. He comes to visit her everyday and adores her with platonic love until his wife, suspiciously follows him. The fairy welcomes the wife and all three stay there for a while as friends. At the request of the wife, the fairy then accompanies them to Arthur's court where she sits next to Arthur and tells him she has come to observe his court and get knowledge of its womenfolk. All fall for her and for year she sleeps in the apartments of the Knight of the hunt, giving presents. She makes for the Knight of the hunt a woven tunic with magical virtues: neither weapon nor water nor fire could touch the man. These virtues are told to Arthur.

The wife is very complimentary to her fairy friend. As a compliment in return, the fairy tells her a secret her cognomen: "Iosgaid Liath" because she has a tuft of grey hair in the hollow of her knee. The "friend" reveals this Arthur's wife, his daughter and then to all ladies. The "bantracht" plot to shame the maiden openly, as they are in fact jealous of her. With the wife of Sir Balbhuaidh (Sir Gawain) as "spokesman", the ladies shout out this secret in front of the whole court of Arthur and his knights. The fairy punches Sir Balbhuaidh's ^{wife's} teeth out (1.1795) and lifts her dress up, revealing shapely legs so that even those who had not fallen for her before loved her then. Consequently, all the women of the court had to take the same test, and all show a tuft of grey hair. Nameless till then the fairy damsel recites a poem saying that her identity will be revealed.

A Gruagach arrives (brother/foster father) and impresses upon them the shame giving her complicated genealogy: she is Ailleann of Brilliant Colour, daughter of the king of Pictland (1.1905). Vindictive she declares that if men had done what the women did, they would lose their heads, therefore, the women will lose their husbands, and she invites Arthur and his knights to come with her and she will give them better wives. But before, she causes the men to undergo hardships (struggles against monsters). In the end, only Arthur and Gawain seem to have survived the trials. Ailleann reminds them of her shame before she returns to them all they had lost (the trials were delusions) and allows them to go home with their new wives.

- Criterion for selection: criterion 3

- Textual notes:

This story shows signs of having been composed of traditional themes and elements (e.g. The fairy lover, as we find in the Breton lays of Lanval, Eliduc and Guingamor). It seems to have been well-known in Gaeldom in the 16th -17th centuries.

In Ceil(Sgel), we find the two streams which came together in the Gaelic revival in the post-norman era: i.e a blend of compilations from earlier Gaelic material with an input from European medieval literature such as the Arthuriana. This we find in the "testing of the women" element introduced by an Otherworld character to Arthur's court, which is in keeping with our basic scenario.

The fairy visitant, the precious woven magic tunic (conferring invulnerability) offered by the fay, the public test of the women, the method of testing: lifting the garment to show the knee, resembles a melting pot of elements which recall the motif of the shrinking mantle in our Tale.

The rest however has more in common with early Celtic sagas and tales than with French courtly Arthurian literature. Note the details: the fay punches the woman's teeth out, the references to the "gruagach", head-chopping, to a genealogy and to the plot of the "bantracht".(179) Also the trials, the forsaking of the wives for better, fairy ones are elements which do not appear as such in the versions of our corpus; or perhaps

under a mild form the anger of Arthur contained by his knights/barons (LC, G.Saph, PT etc.); SR curiously presents a similar ending: Arthur and his men are provided with new wives.

- Filiation within the tradition:

Draak shows that the Mss. of Ceil do not derive from one another, but rather from a common ancestor of the 16th century if not earlier and concludes with the suggestion that the story was known early and is in fact the 15th century Sgel.(180)

The story of Ceil (Sgel) is an example of early modern Gaelic romantic tale "whose roots extends back to the period of the early saga literature, but which after gathering momentum in the later 14th century and earlier 15th century, reached its creative peak in the later 15th and 16th^{centuries} and enjoyed a 'Silver Age' that lingered on into the 17th century and even later".(181) It is a traditional story containing both Celtic and more properly Arthurian elements. It cannot be traced to a known original outside Gaeldom.

This story does not follow our basic scenario as such, but features are found, scattered in this narrative, which are reminiscent of our Tale. It can merely be suggested that a version of the "Mantle Tale" has influenced the composition of Ceil (Sgel).

The Tale of King Arthur, Malory (Mal.m)
(Gawain, Ywain and Marhalt)

- Edited by E.Vinaver, The Works of Sir Thomas Malory, I (Oxford 1967, 2ed.). The Tale of King Arthur, "Gawain, Ywain and Marhalt" (Caxton's Book IV), 153sq.

Mal.m refers to the passage pp.157-158.

- Status of the text: see note on Mal.h above.

- Brief outline of the text:

Arthur has just returned to Camelot when he hears of all the trouble caused by his sister Morgan le Fay. The next morning a damsel comes to the court with a message from Morgan the Fay and she shows the king the richest mantle that was ever seen at the court, set with the richest stones ever: Morgan begs Arthur take it as *compensation* for her offences. Thereupon arrives the "Damsel of the Lake" to warn the king not to don the mantle nor to let any of his knights wear it either, but rather order the bringer to put the garment on herself. Arthur follows the counsel and as soon as the damsel has donned it, she immediately drops dead and is burnt.

- Criterion for selection: criterion 3.

- Textual notes:

Mal.m presents the same type of version as the Huth Merlin (HtM above). The version is considerably derivative from the basic scenario of the "Mantle test". The English version is shorter than HtM and details differ slightly between both versions. In Mal.m it is explicitly said that Morgan le Fay sister to Arthur and wife of King Uryence, intended to destroy Arthur for having slain her lover Accalon - in HtM, this is implicit. Further, the circumstances of the damsel's arrival differ: Camelot (HtM, Carlion), morning (HtM,

after supper), the description of the mantle also differs. As it has been suggested for HtM, the episode was fashioned after a faded version of the "Mantle test" story but was given a fatal outcome.

- Filiation within the tradition:

Mal.m had as a direct source, a text which, as E.Vinaver established had the same redaction as the Huth Merlin Ms.(182)

Die Krone der Königin von Afion (G.Kron)

- Edited by Wolff, Halle der Völker, II, 243,
("Fliegendes Blatt" of the 16th century). From Vulpius's
Curiositäten, II, 463, in Erlach, I, 132, after a
printed copy of the beginning of the 16th century.

Text unavailable to me, this reference is quoted from
J.F.Child, English and Scottish Popular Ballads, I, 267,
n.1. G.Kron refers to the summary given by Child.

- Status of the text: imitation in German of the "Mantle
test". This Meistergesang, though found in a printed
version of the early 16th century, dates probably from
the 15th century.

- Brief outline of the text:(183)

"While his majesty of Afion is holding a great
feast, a youth enters the hall bearing a splendid
crown, which has such chaste^{things} in it that no king
can wear it who haunts false love. The crown had
been secretly made by order of the queen. The
king wishes to buy the crown at any price, but the
youth informs him that it is to be given free to
the man who can wear it. The king asks the favour
of being the first to try the crown: when put on
his head it falls down to his back. The King of
Portugal is eager to be next: the crown falls upon
his shoulder. The King of Holland at first
refuses to put on the crown, for there was magic
in it and it was only meant to shame them: but he
is obliged to yield, and the crown goes to his
girdle. The King of Cyprus offers himself to the
adventure: the crown falls to his loins. And so
with eleven. But there was a 'Young Philips', King
of England, who thought he might carry off the
price. His wife was grey and old and ugly and
quite willing, on this account to overlook 'e
bisserte Falschheit', and told him that he might
spare himself. He would not be preserved; so they
put the crown on him, and it fitted to a hair".

- Criterion for selection: criterion 3.

- Textual notes:

G.Kron is an obvious imitation of the "Mantle test" with the gimmicks applied to men wearing a crown. The Mantle test is already well-known in a Meistergesang (G.Lan) and a Fastnachtspiel (G.Sm), of the 15th century. The situation in G.Kron is inverted: the crown only fits the faithful husband and the winner is the young king of England who has an old, ugly wife; "this makes an edifying pendant to 'Der Luneten Mantel'" (G.Sm): the faithful wife rewarded is the young bride of an aged man.

- Filiation within the tradition:

The general development of this story is closer to the version found in the Fastnachtspiel G.Sm (see above).

Das Vastnachtspil mit der Kron (G.SKron)

- Edited by A von Keller, Fastnachtspiel aus dem fünfzehnten Jahrhundert, II, no.80, 654-663.

- Status of the text:

Shrovetide play of the 15th century, German imitation of the "Mantle test" (see G.Sm above).

- Brief outline of the text:(184)

" A master has been sent to Arthur's court with a rich crown, which the King of Abian wishes to present to whichever king or lord it shall fit. And it will fit only those who have not "lost their honour". The King of Orient begins the trial, very much against his will: the crown turns to ram's horns. The King of Cyprus is obliged to follow, though he says the devil is in the crown: the crown hangs about his neck. Appeals are made to Arthur that the trial may not stop so that the knights may devote themselves to the object for which they had come together, the service and honour of the ladies. But here Lanet, Arthur's sister (so she is styled), interposes, and expressed a hope that no honours are intended the queen, for she is not worthy of them, having broken her faith. Arthur is very angry, and says that Lanet has by her injurious language forfeited all her lands, and should be expelled from court. (Cf. Der Lanethen Mantel, 261) A knight begs the king to desist, for he who heeds every tale that is told of his wife shall never be easy".

- Criterion for selection: criterion 3.

- Textual notes:

Composed evidently in imitation of the "Mantle test". The ending is cut short: there is no winner. The interest of this version lies in the fact that the men are tested for their honour. There is some ambiguity as to whether it refers to their "chastity" (as in G.Kron) or to that of their wives. Note the incident of the "ram's horns", which brings to mind the popular

association of cuckolds and horns. In this sense Lunet-Arthur's sister-'s intervention regarding the queen's infidelity recalls the character of Morgain la Fée which appears in the versions.

- Filiation within the tradition:

G.SKron displays thus elements of the "Mantle test" absent from GKron. Both Meistergesang and Fastnachtspiel are here introducing a reversal of the testing scenario of the "Mantle", in the sense that similar gimmicks are applied to the men.

Such "inversions" are in fact typical of the German Spiele of the Fastnacht period (Shrovetide). These were popular and particularly well attested in South Germany (Bavaria) in the late Middle Ages.(185) These plays/songs favoured topics "all meant to provoke ribald guffaws at the expense of women's virtue and deceived husbands and the idealistic chivalry of King Arthur's day".(186)

The evidence suggests thus that our Tale (in both variants "Horn" and "Mantle") is well represented in this genre, in the south of the German speaking area, c.15th century (see also GSm, G.Sh, as well as GLan, GSaph, GKron).

Tkadleček (T.Cz)

- "Tkadleček " (The Weaver) is a prose dialogue in Old Czech literature which is cited by C.T.Erickson, in his introduction to the edition of the Lai du Cor, ANTS (Oxford, 1973), 7, n.3. We could not find this text and had to rely on Erickson's remarks.

- Status of the text:

It is a philosophical prose dialogue of the 15th century in Old Czech. Erickson tells us that the poem mentions a magic cloak with the same properties as in the other versions: "here the cloak is presented to the heroine as a gift, rather than as a prize". (186a)

- Textual notes:

Given the high concentration of versions of the "Mantle" (and of the "Horn") in central and south Germany: Thuringia (LZT), Bavaria (e.g.the Spiele, the Meistergesangen) and Austria (DC, INC), it is not inconceivable that our Tale would have travelled to Czechoslovakia.

Laoidh an Bhruit: Book of the Dean of Lismore (BDL)

- The most recent edition is by D.E.Meek, The Corpus of Heroic Verse in the Book of the Dean of Lismore (Glasgow University, Ph.D Thesis, 1982), 231-428. BDL refers to this edition. Previous edition: Neil Ross, Heroic poetry from the Book of the Dean of Lismore, Scottish Gaelic Texts III (Edinburgh, 1939).

- Status of the text:

Scottish poem of the early 16th century, preserved in the Book of the Dean of Lismore (16th century). Internal evidence suggests that more than one version were available to the scribe.(187)

- Brief outline of the text:

"The poem tells how a fairy woman came to test the wives of six of the Fian warriors. In a drunken state they had claimed that women as chaste as they were hard to find in the world. No sooner was the boast made than the woman arrived clad in a single-threaded mantle which could expose the misdemeanours of any wife who wore it. The Fenian women accept the challenge of wearing it and they are suitably embarrassed, each in turn. Only Mac Reithe's wife escapes complete discomfiture once the mantle covers her all, except her little toe - she later reveals she has stolen a kiss from Diarmaid! The woman then departs - with the parting shot that she herself has done nothing wrong but to sleep with Fionn".(188)

- Criterion for selection: criterion 2.

- Textual notes:(189)

The ballad stands out in the Corpus of the Fian Ballads for its stylistic qualities and its striking plot. Although it has peculiar elements (e.g. mention of drunkenness and boasting of the women; the owner of the

mantle arrives clad in it; the context is Fenian and the story is told by a "witness" Oiséán, son of Fionn), the structure of the poem develops according to the general scenario for all versions. It shows a loose resemblance to the English ballad BM (the detail of the toe for which there is even verbal correspondance: "the mantle(...) began to crinkle and crows" (BM, st.28) parallels "do chas is do chuar mar soin" (BDL, 1.59). The wife of Mac Reithe is here the pendant of Craddocke's in BM.(190)

There exist several versions of this poem - which seems to have chiefly survived in Irish tradition - found in later manuscripts and offering traits which suggest that BDL might be defective in some points: for instance the shaming of Oiséán's wife.(191)

- Filiation within the tradition:

The question of the origins of the Gaelic poem has been tackled by several scholars.(192) "Is it an independent development of a traditional tale or is it derived from the English ballad, or do the English and Gaelic poems have a common ancestor?"(193)

Stern and Cross defended opposite views: BDL derived from the English ballad or from a common ancestor (Stern), or BDL is a native tale (Cross). The reference in BDL to the owner of the mantle as a fairy mistress of Fionn, has led Cross to argue that the motive of the slighted fay/fairy lover was at the root of the

story.(194) Dr.Meek suggested that BDL remodelled an English or an other version to suit the Gaelic environment. He mentions that courtly love and satiric, ribald poetry were popular genres in Irish sources and are attested in the Book of the Dean of Lismore.(195)

Arguments in favour of both viewpoints (Stern-Cross) are tenable. However, the composite nature of Fian poetry, which adapts to its native context material from various sources (e.g. Arthurian),(196) leads us to think that the origin of the Gaelic ballad concerns a subtler and more complex process than simple adoption of a foreign source.

Le Manteau Mal Taillé (Cmt)

- Edited from a single manuscript of the 16th century (Bibliothèque nationale, 7980) by Caylus (197) in Les Manteaux (La Haye, 1746). A printed version of the 16th century, different from BN 7980 (modernized?) edited by de Ste Palaye, in Bibliothèque des Romans (February, 1777), 112-115. (198)

Cmt refers to the edition by Legrand D'Aussy, in Fabliaux ou Contes du XIIè au XIIIè siècle, I (Paris, 1781), 54-59. (199)

- Status of the text:

Prose version of the "Mantle Tale" which as Legrand D'Aussy tells us, adapted to prose in the 16th century a version in verse entitled the "Court Mantel". It was printed in Lyon by Didier in c.1577 who apparently changed its title to the present one. L.D'Aussy declares that he based his own text on another, rare edition which he believes to be posterior to La Fontaine (c.1665) but conforms to the original (?a manuscript in verse in his possession). He also indicates that Caylus used the same version. (200)

- Brief outline of the text:

On Pentecost day, King Artus intends to hold the highest and richest court ever. He invites all kings, dukes and barons with their wives and "amies". "Mourgue la Fée" (Morgain), Artus's sister who was jealous of the queen's beauty and of her love for Lancelot whom she loved too, decides to trouble the feast at which she has not been invited. While waiting for the dinner, the

king is talking with Gauvain when he sees from his window a young man coming on horseback in the main street of Cramalot. He comes to the palace, and requires a gift from the king on behalf of a noble lady. Artus agrees and the young man opens a big bag he has brought and pulls out a most beautiful mantle: it is strange and of fairy workmanship. It has the property of disclosing the infidelity of women and maidens because none can wear it (it would shorten or lengthen) if she has been unfaithful to husband or "ami". This was caused by Mourgue in order to slander the queen and her ladies.

The messenger requires his gift: that all women of the court would don the mantle, and Artus complies. Gauvain fetches the women with the explanation that a present is intended for the most beautiful one. The queen tries the mantle on unsuccessfully. All ladies fail (wife of Keu), Yvain, Ydier; it rumpells above their backside; on the "amie" of Perceval, it bursts open. Finally, the castle is searched by Girflet and the "amie" of Karados Brife-Bras is found, ill in bed. Despite Karados's anxiety, she dons the mantle and wins it, while all other ladies (more than 2000) are shamefully seated on a bench. At the couple's death the mantle was put in a secret place which no one knew except for the author (of this version).

- Criterion for selection: criterion 1.

- Textual notes:

The version is faithful to the scenario described in LCm, although details have disappeared: the king's custom is not explicit; the ending does not mention the placing of the mantle in an abbey. Some details have been added such as the rationalisation of the "small" bag which contains the magic mantle into a "big" one ("valise"); the messenger arrives in the "main street" etc. Note that Karados's beloved is named Galeta in Caylus's version.

- Filiation within the tradition:

Cmt derives from a version of LCm, which has been influenced by the traditions of Morgain la Fée; in particular, that of her hatred towards the queen usually associated with Chrétien's Chevalier à la Charrette where the love-relationship between Guenevere and Lancelot is developed, i.e. c.1180. Note the similarity with the "Horn" version in the German Fastnachtspiele (G.Sh) as regards the motive of the "slighted fay" and the anger at her omission from the feast.(201) It is possible as Paton suggests that this element entered the German Spiel through the influence of some "Mantle" version. Wulff indicated a manuscript link between the source of Cmt and that of MO.(202) Note the presence of the names Galeta (Cmt) and Elida (MO), similar names are found in LZT, SR, Sam.(203)

Faerie Queene, Spenser (Spen)

- "The works of Edmund Spenser. A variorum edition F.Q., Bk IV". Special editor R. Heffner (Baltimore, 1935).

Spen refers to canto 5, str.xiv sq.

- Status of the text:

16th century piece. English. Printed in 1596, London.

- Brief outline of the text:

A long history on the origins of the girdle "which gave the virtue of chaste love and wifehood true" (str.iii) precedes the passage of the test. It is said that the girdle had been wrought by Vulcain in order to restrain Venus' (his wife's) loose affections. Whoever would prove contrary to it, it would loosen or tear.

A tourney is mentioned (str.iv) at which the knights took part and came with their ladies. Str.xiv introduces the girdle which Florimell (the false) & other ladies try unsuccessfully to fasten around their waist. The scornful "Squire of the Dames" began to laugh as no-one is worthy of the girdle and curses the man who invented it. All the knights laugh and the ladies shame till eventually the gentle Amoret tries it with success (str.xix). The jealous Florimell then angrily snatched it from her and tried it again in vain.

- Criterion : 3

- Textual notes and filiation within the tradition:

The episode of the "Girdle of constancy" follows that of the "Legend of chastity" and is part of Spenser's treatment of the virtue of friendship. This adaptation of the mantle test into a girdle test offers a very loose version of the chastity test. The role of the mantle is played by the girdle and the ~~tricks~~ are very similar to those found in the mantle versions indeed. There are textual correspondences in descriptions (see Perceval's lady and her misfortune at the test in LCM, i.e. the attaches burst open).(204) Embedded in the structure of

the Faerie Queene are fragments of medieval romances (cf. Amis and Amiloun).(203) Spenser also received the influence of l'Ariosto, particularly in Books III and IV, as well as of Irish material. By making the false Florimell take the test, Spenser brought out the virtue of the true Florimell who is the proud owner of the girdle.

Samsonar Fagra Saga (Sam)

- Edition of the full text of Samsonar Fagra Saga (the Saga of Samson the Fair) by Björner, Nordiska Kämpa dater (Stockholm, 1737). We could not find this text. Extracts relevant to the "Mantle" episode (chapters XII-XV, XXI-XXIV) - i.e. Sam - are given from the translation by Cederschiöld and Wulff, Versions nordiques du fabliau français, op.cit., 90-91.

- Status of the text:

Part of a large manuscript in which figures also one manuscript of MO (205) written between 1640-50, also containing Erreks Saga Artuskappa. The saga has appropriated portions of the "Mantle" Tale. No date of composition.

- Brief outline of the text:(206)

The Icelandic saga of Samson the Fair takes place under the reign of "King Artus of England". His son, Samson (the hero) loves Valentina, daughter of Garlant King of Ireland, who had been stolen by the cunning Kvintalin (son of a miller and a giantess).

(Ch.XII) Samson and the dwarf Gralant caught Kvintalin. His life will be spared on the condition that he fetches three magical objects: the first being a precious cloth, which four fays wove for eighteen years.

(ch.XIII & XIV) Kvintalin goes to many lands: the land of old people and that of young people. In the land of Glaesisvall was a ram whose wool was gold and silver and of different colours

(Ch.XV) The gnome Krapí had four daughters these used to steal wool from the ram but got caught and were compelled to weave a mantle of all colours for the king.

(Ch.XXI) The cunning Kvintalin manages to get hold of the mantle which also had the magical property

of revealing the infidelity of women and false virgins. The mantle was tried on at the wedding of Sigurd and Hrafnborg and was offered to the bride- whose shape Kvintalin had assumed through his magic. Kvintalin returned with the mantle to Ireland for the wedding of Samson and Valentina at Rudaborg. The "Mantle test" was applied to all women and Valentina who succeeds. Samson gave the mantle to her.

(Ch.XXIV) Samson, having heard of his father (Arthur)'s death, went back to England to reign. As to the mantle, it was then stolen by the viking Grimar and taken to Africa. But a rich lady Elida (Galeda?) sent it to England, to King Artus's court and this was said to be the origin of the saga of the Mantle.(207)

- Criterion for selection: criterion 3.

- Textual notes:

The saga focuses on the adventures and love of Samson the Fair, son of Artus and Valentina, daughter of the king of Ireland. The "Mantle"-related elements are very loosely woven into the saga.(208) Note the double introduction of Artus as Samson's father and the "Arthur" of the "Mantle" saga. There are elements close to SR: some characters, the weaving fays; the name Elida (Sam)/Galeda (SR). Features of other versions: the multi-coloured garment (LZT, BM, SR), women cursing the maker (INC, BM, SR).

Warnatsch indicated that Sam and SR probably had a common source: an old Icelandic saga of the "Mantle", but of which each represent independent derivatives.(209) This old saga had a source different from that of M0: another version of LCm.

Cath na Suiridhe: Fenian tale (Fen.T)

- This poem, the "Battle of the Courtship" is found in two 19th century Mss. of the Royal Irish Academy Library.

A version was printed by P.O'Brian, *Blaithfleasg de Mhílseáinibh na Gaoidheilge* ("A Garland of Gaelic selections") but is incomplete as regards the testing passage. These references are given by T.P.Cross in "Notes on the Chastity-testing Horn and Mantle", *Modern Philology*, X (1913), 6-10.

Fen.T refers to Cross's account, which is based on a summary of the printed version, complemented by Ms. 23.K.18.

- Status of the text: the date of the poem is not defined other than by the two late manuscripts in which it was preserved.

- Brief outline of the text:

The poem is a dialogue between Patrick and Oisín. In response to the saint's entreaties, the old Fenian tells the story of the mantle: "Finn and his band while hunting one day, were met by a fairy woman of marvellous beauty, who invited them to her "dun". On their arrival she bound them by magic and played various tricks on Cona Maol. Finn, in order to discover a method of getting himself and his companions out of their scrape, bit his thumb with his "tooth of knowledge" and by so doing learned that they could be released if he kissed their hostess" and slept with her.(210) Indeed, she freed Fionn and his comrades but became alarmed as her husband was about to return with the "Mantle of chastity of virtue" which would lay bare her ill conduct. The fay's giant husband appeared with a mantle of silk made of a single thread, accompanied by twenty kinsmen and their wives among whom was Mór Suileach, the giant's son. He tried the mantle on his wife who

passed the test successfully. All the other women failed, including the hostess, the giant's wife, who then got her head cut off by her own son. Finn then slayed the latter.

- Criterion for selection: criterion 3.

- Textual notes:

The story of the mantle test is here obviously adapted, interpolated into one of Fionn's many adventures. However, it is interesting to notice the "seamless mantle of smooth silk", which is also described likewise in BDL and DF. The basic scenario outlined above is traced here: mass testing of the womenfolk, angry reaction and subsequent slaying of one of the wives (as in BDL and DF). But the provenance of the mantle is blurred in this version. The fact that the story is told as part of a dialogue between Patrick and Oisín, indicated its late form, although its subject matter, as we have mentioned (see BDL, DF), reaches several centuries back in Irish tradition if not earlier.

- Filiation within the tradition:

It is hard to ascribe it to any definite direct source, but the description of the mantle (single thread, smooth silk...) would tend to point towards a source akin to DF or BDL, proving the popularity of the Tale in Gaelic, at least since the 15th century. This text was included into the corpus for this reason.

C. SUMMARY OF CONCLUSIONS ON THE RELATIONS, FILIATIONS, CORRESPONDENCES BETWEEN THE VERSIONS

1. Procedure

The examination of the versions one by one has brought out groups of versions which are similar with regard to particular features.

The principle governing our tentative groupings of versions and suggestion of possible filiation lines, is to rely on the comparative information offered by a matrix (fig.3) of elements found to be recurrent in the versions. These are elements structurally important in all versions as well as elements of detail characteristic to particular versions. Fig.3 presents thus two tables - one for the Drinking Horn versions, and another for the Mantle versions - indicating either the presence (x) or the absence (-) of an element. Comparison of the versions is thus made readily available.

Groups of versions and possible hypothetical intermediaries and "Ur-versions" stand out as a result. We also take into account the contextual clues, chronological indications, and editorial remarks on direct sources of influence for some versions, which we have gathered from the detailed notes in the "Index" above. These conclusions are drawn schematically and commented upon respectively for the Drinking Horn and the Mantle groups of versions and the correspondences between both groups are then summed up.

MATRIX OF TALE ELEMENTS

NB. Secondary versions have been left out (e.g. Parz, TR2, Wun, Ceil, TDG, TCz).

1. The Drinking Horn versions

	Lc	Gutp	DC	HB	FT	RC	TRi	AH	Gsk	Gsk ^A	Malk	OF	BH	Teg
	. 1 .	. 2 .	. 3 .	. 4 .	. 5 .	. 6 .	. 7 .	. 8 .	. 9 .	. 10 .	. 11 .	. 12 .	. 13 .	. 14 .
a	x	.	x	.	x	.	x	.	-	.	x	.	x	.
b	x	.	x	.	x	.	-	.	x	.	x	.	-	.
c	-	.	x	.	-	.	-	.	x	.	-	.	-	.
d	x	.	x	.	x	.	x	.	x	.	-	.	x	.
e	-	.	-	.	-	.	-	.	-	.	x	.	-	.
f	-	.	x	.	-	.	-	.	-	.	-	.	-	.
g	x	.	-	.	-	.	-	.	-	.	x	.	-	.
h	x	.	x	.	x	.	x	.	-	.	x	.	x	.
i	-	.	-	.	-	.	-	.	-	.	-	.	-	.
j	-	.	-	.	x	.	x	.	-	.	-	.	x	.
k	-	.	-	.	-	.	-	.	-	.	-	.	-	.
l	-	.	-	.	-	.	-	.	-	.	-	.	-	.
m	x	.	x	.	x	.	x	.	x	.	x	.	x	.
n	-	.	-	.	x	.	-	.	x	.	-	.	x	.
o	x	.	x	.	-	.	x	.	-	.	x	.	x	.
p	x	.	x	.	x	.	x	.	x	.	x	.	x	.
q	x	.	x	.	x	.	x	.	x	.	-	.	x	.
r	-	.	-	.	x	.	-	.	-	.	-	.	-	.
s	-	.	-	.	-	.	-	.	-	.	-	.	x	.
t	-	.	-	.	x	.	-	.	-	.	-	.	-	.
u	-	.	-	.	-	.	-	.	-	.	-	.	-	.
v	-	.	-	.	-	.	-	.	-	.	-	.	-	.
w	-	.	-	.	-	.	-	.	-	.	-	.	-	.
x	-	.	-	.	-	.	-	.	-	.	-	.	-	.
y	-	.	-	.	-	.	-	.	-	.	-	.	-	.
z	x	.	x	.	x	.	x	.	x	.	x	.	x	.
A	-	.	x	.	-	.	-	.	-	.	x	.	x	.
B	x	.	-	.	-	.	x	.	-	.	-	.	-	.
C	-	.	x	.	x	.	-	.	x	.	-	.	-	.
D	-	.	-	.	-	.	-	.	-	.	-	.	-	.
E	x	.	x	.	-	.	-	.	x	.	-	.	-	.
F	-	.	-	.	-	.	-	.	-	.	-	.	-	.
G	-	.	x	.	x	.	-	.	x	.	-	.	-	.
H	-	.	-	.	-	.	x	.	-	.	-	.	x	.
I	x	.	-	.	-	.	-	.	-	.	-	.	-	.
J	-	.	-	.	-	.	-	.	-	.	-	.	-	.
K	-	.	-	.	-	.	-	.	-	.	-	.	-	.
L	-	.	-	.	-	.	-	.	-	.	-	.	-	.
M	-	.	-	.	x	.	x	.	-	.	x	.	-	.
N	-	.	-	.	-	.	-	.	-	.	-	.	-	.
O	-	.	-	.	-	.	-	.	-	.	-	.	-	.
P	-	.	-	.	-	.	x	.	-	.	-	.	x	.

Key to the Tale elements: presence = X and absence =

- a. Feast

b. Arthur's court

c. Arthur's custom

d. Man-tester

e. Woman-tester

f. Gift

g. Tester departs

h. Fairy sender

i. Sender is Arthur's sister

j. Sender is Morgain

k. Magic Mantle

l. Tiny Bag

m. Magic Horn

n. Test of women

o. Test of men

p. King/queen fails

q. Traditional heroes

r. Lancelot

s. Erec/Enide

t. Mockeries of Keu/Girflet.

u. or of another character
- v. Ladies sit on bench

w. A lady's buttocks are bared

x. Mantle bursts open

y. Mantle in shreads

z. Chastity test

A. Jealousy (of queen, ladies)

B. Anger of king

C. Humour of king

D. Lady is brought in

E. Winner is Caradoc/'s lady

F. Peccadillo

G. Caradoc (Brefbras)

H. Sender cursed

I. Abbey

J. New wives are promised

K. Old knight is present

L. Elida/Galet

M. Other winner

N. Fenian context

O. Boasting at the feast

P. "A" court.

2. THE MANTLE VERSIONS

	LCm	LZT	BM	INC	MO	SR	VR	Cmt	GSm	Sam	GLan	LCT	HtM	SChr	MalM	BDL	DF	FenT	Sgel	GKron	G.SKron	Teg	Spn	AUS
	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.	26.	27.	28.	29.	30.	31.	32.	33.	34.	35.	36.	37.	38.
a	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
b	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
c	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
d	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
e	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
f	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
g	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
h	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
i	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
j	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
k	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
l	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
m	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
n	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
o	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
p	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
q	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
r	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
s	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
t	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
u	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
v	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
w	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
x	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
y	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
z	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
A	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
B	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
C	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
D	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
E	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
F	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
G	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
H	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
I	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
J	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
K	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
L	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
M	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
N	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
O	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.
P	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.	x.

Key to the Tale elements: presence = X and absence =

- | | |
|------------------------------|--------------------------------|
| a. Feast | v. Ladies sit on bench |
| b. Arthur's court | w. A lady's buttocks are bared |
| c. Arthur's custom | x. Mantle bursts open |
| d. Man-tester | y. Mantle in shreds |
| e. Woman-tester | z. Chastity test |
| f. Gift | A. Jealousy (of queen, ladies) |
| g. Tester departs | B. Anger of king |
| h. Fairy sender | C. Humour of king |
| i. Sender is Arthur's sister | D. Lady is brought in |
| j. Sender is Morgain | E. Winner is Caradoc's lady |
| k. Magic Mantle | F. Peccadillo |
| l. Tiny Bag | G. Caradoc (Brefbras) |
| m. Magic Horn | H. Sender cursed |
| n. Test of women | I. Abbey |
| o. Test of men | J. New wives are promised |
| p. King/queen fails | K. Old knight is present |
| q. Traditional heroes | L. Elida/Galet |
| r. Lancelot | M. Other winner |
| s. Erec/Enide | N. Fenian context |
| t. Mockeries of Keu/Girflet. | O. Boasting at the feast |
| u. or of another character | P. "A" court. |

2. Conclusions on the "Drinking Horn" versions (Fig.4)

As the schema (fig.4) shows, the versions of the "Drinking horn" variant of the Tale fall into two main groups, the influence of the "Morgain la Fée" traditions determines one group which comprises versions from the 13th century to the 17th century (PT and derivatives, OF and derivatives and very remotely perhaps HB); the other group comprises several branches. These are the group of early versions: 12th century LC and Cont.P (and derivatives RC & Parz); the 14-15th century German versions, with a Middle High German intermediary (211); the 15th century English ballads and the 16th century Welsh prose text Teg; DC (13th century) stands alone.

The group (C) characterized by the presence of Morgain la Fée as the evil sender basically gathers versions with a French origin: an intermediary version which is both the source of L'Ariosto's OF and of an "Ur-PT", source of PT and the Italian versions TR1&2 (which incorporated the Chastity Test scenario into the Tristan context). The position of HB is difficult to assess. Although HB is not as such about chastity testing, but about the testing of the virtue of "preud'homme", the episode presents a strong structural identity with our Tale scenario and incorporates Arthurian traditions about Morgain la Fée. Therefore HB could perhaps claim to be attached to this group.

The other branch of the "Horn" versions is split in two in which the earliest versions, the Anglo-Norman LC and the French Cont.P (and derivatives) belong together, although Cont.P shows a considerable number of interesting peculiar details, some of which also occur in the "Mantle" tradition (cf. the custom, certain names of characters) and others betray the influence of rather early Arthurian-Celtic traditions (e.g. the horn is called "Cor Benez"); the Livre de Caradoc which includes the Chastity Test episode (Cont.P) displays in general a body of independent traditions centered on Caradoc, which find parallels in Celtic countries: Brittany, Wales, Scotland and Ireland.(212) It would seem thus that this version (Cont.P) in particular is crucial in the Horn and Mantle filiation, displaying as Ph.Bennett indicated quite primitive elements.

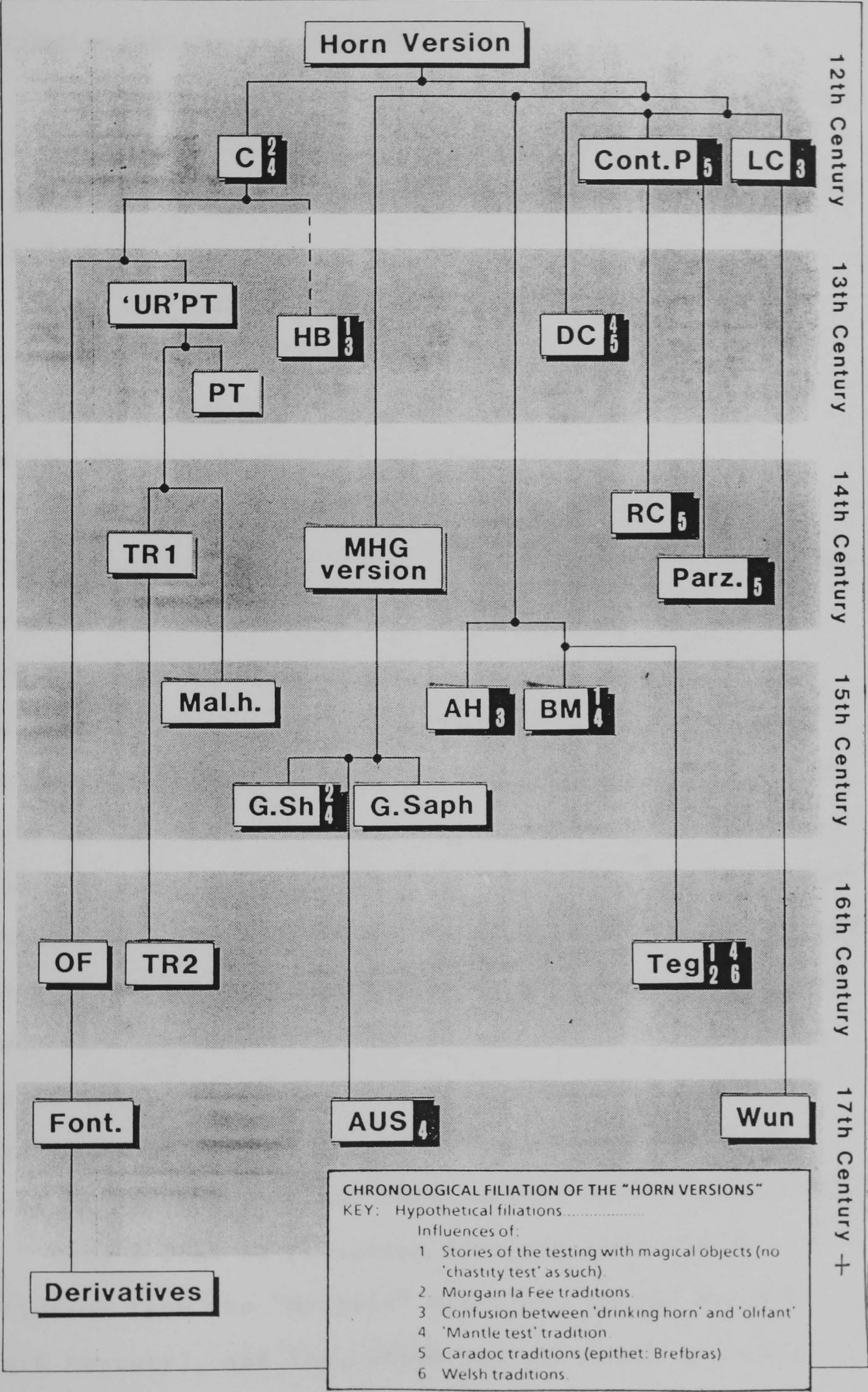
Versions of this branch spread to Germany, Wales, England. It could be that Heinrich von den Türlin, the Austrian author of Diu Crône (DC) worked from a French model (213) and DC presents elements of a primitive nature, also basic to the "Horn" test e.g. the sea connection of the sender, the magical origins of the object, the abundance of proper nouns are all elements which recall another quite archaic version, Cont.P.

The "duel" episode is an element which recurs occasionally in all groups: e.g. in DC, PT (or Ur PT) and

incomplete version of the "Mantle test" (INC); intertextuality and contamination of both traditions is not to be excluded from consideration, details point to this: both men and women take the drinking test and the name of Caradoc and his epithet (Breichbras/Brefbras) occur in both INC and in the context of Diu Crone. The German spiele depended on a Middle High German intermediary and the English ballads (AH & BM) and the Welsh prose text (Teg) are all much later and of uncertain origin, but testify to an acquaintance in the insular context of popular literature with the "Horn test" of chastity. AH is not easily classified as it presents a structural identity with the Tale scenario but has many features of its own.

The ultimate source for the "Horn versions" can only be hypothesized as being possibly 12th century French or Anglo-Norman, based on a story pattern of testing with a magical drinking object. Evidence for this is internationally attested in folktales but is found with particular recurrence in Celtic and Arthurian narratives, the best-known magical drinking object connected with testing in the Arthurian context being the Grail.

Fig. 4



3. CONCLUSIONS ON THE "MANTLE" VERSIONS (Fig.5)

The "Mantle" lines of filiation appear comparatively more complex. Three main groups were underlined: Z, X, V, deriving from a pre-supposed original "Mantle version" (Fig.5).

The line V groups the following versions in which the influence of the Morgain la Fée traditions occurs: 13th century French HtM and its derivative, the 15th century version by Malory (Mal.m).

By far the greatest centre of diffusion was X, which groups several branches: LCm a 12th century, Norman version, MO (the 13th century Norse version translated from the French, this source supposedly reached Norway via Great Britain - an indication which points to the presence of a "Mantle version" in the insular context as early as the 12th-13th centuries) and Cmt (16th century) which, broadly speaking, derived from LCm; a wide branch includes the (Anglo-Norman) "Welshes Buoch" -basis of LZT (late 12th century), and in which category we would also place the incomplete German version INC (13th century), the Icelandic versions (SR c.15th century & Sam), the English BM (15th century) and the 13th century VR by Raoul de Houdeng, and the 14th century Dutch/Flemish LCT.

This X line of filiation does not indicate an influence from the "Morgain" material, except for Cmt (16th century), and Teg, which had obviously access to

other material (Welsh and continental); and implicitly, G.Kron. However X possesses a set of common features, some which are particularly attached to the description of the mantle and the gimmicks it causes among the assembly of women. E.g. the mantle is pulled out of a tiny container; it has marvellous appearance; it bares Kei's wife/amie's buttocks; the mantle bursts open on another. INC has a curious link with BM: a corresponding line describing the queen's test: the mantle was as if cut with scissors - which would indicate a common source somewhere along the line and emphasizes the difficulty in dating a "ballad" of oral composition. The name Elida appears in SR and LZT- which Wulff sees connected to Galeta, found in Cmt; the reference to Guenevere and to her jealousy and anger at the sender represents another recurrent feature, as well as the presence of Caradoc (Brefbras) and his faithful partner. The portion in the Anglo-Norman Scala Chronica (S.Chr.) was more difficult to classify because of the shortness of its account. S.Chr has features in common with X and Z but also makes explicit reference to the Caradoc tradition which recalls elements characteristic of the version Cont.P ("Horn" version).

There is plenty of evidence to corroborate the Anglo-Norman and the strong insular connections of the X line. For instance the traditions about Caradoc, echoed in Sc.Chr were known in Wales and Brittany (cf.Teg); LZT

derives explicitly from an Anglo-Norman book ("Welshes Buoch"), and INC could also point to a source in French. The work of the Vengeance de Raguidel (VR) shows acquaintance with insular material, it is a puzzling work in its own right, full of compilations and odd episodes. R.de Houdeng would have had access to Anglo-Norman works, given his situation at the court of Baudouin de Hainaut (Northern France); the Dutch LCT also though directly depending on VR for this episode, has evidence of varied material, with Celtic parallels.

Outstanding in this line of filiation are BM & Teg, which have included the "Horn" variant as well as an extra test. This third test (carving test in BM) has undergone some adaptations in the Welsh version Teg and a noticeable input of Welsh traditions (e.g. the character of Tegau Eurvron is referred to in Welsh tradition as Karadawc Vreichvras's wife). These versions are interesting as they prove the existence of the "Horn test" on the insular side too, a test echoed in another English ballad, AH.

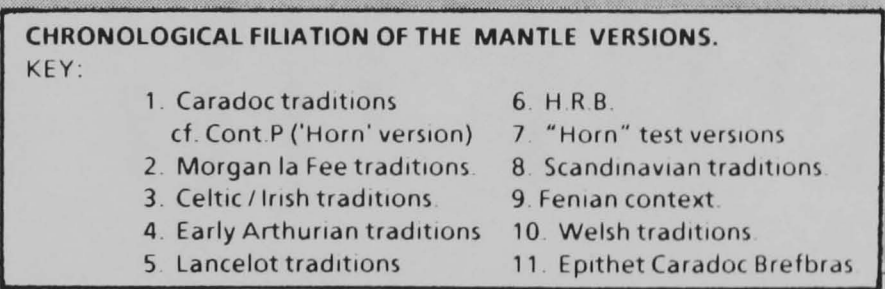
Under Z were placed the German versions, the late English Spen and the Gaelic versions, on the basis of their divergences from the close-knit correspondences seen in the X group of versions- which does not preclude the fact that similarities between versions of Z and X are found. Courtly literature came late to the South of Germany, from France and North West Germany. The 15th

century Fastnachspiele G.Lan & G.Sm which belong to the same period as G.Sh., do not display an acquaintance with the Morgain tradition, but G.Sm has undergone the influence of the "Horn" tradition (see also G.Saph). G.Kron and G.SKron present structural similarities with the "Mantle" versions although the test involves a crown as magical object. These versions and ultimately the later German version Aus probably derives from an intermediary Middle High German (MHG) version of the "Mantle" Tale. The Czech prose dialogue cited by Erickson (TCz), which we quoted with some reserve, could indeed have received its subject matter from South Germany. The Gaelic versions, Scottish BDL and the Irish DF (and the more skeletal Fen.T & TDG) have adapted the Tale scenario to the Fenian context. In a derivative manner, the Arthurian Irish Sgel/Ceil shows structural identity with the Tale scenario, though it is completely reworked with a considerable input of native traditions.

Z and X offer similarities and overlapping of details. In X, the version offered by BM is related to the Gaelic versions of the "mantle" test placed in Z, the lines describing the "peccadillo" follow each other almost word for word (and there is also a hint of this in Teg); BDL has the detail of the bared buttocks also, and it seems that the Icelandic SR shows some elements similar to Sgel/Ceil (cf. the giving of new wives). The character of the "Old knight", with or without a young

wife is found in the spiele (G.Lan and G.Sm, G.SKron), in BM and SR; and LCm, SR and Sc.Chr allude to the deposition of the mantle in an abbey, which also recalls LC ("Horn" version).

As to the ultimate source of V, X, Z, the lines of filiation traced indicate that the "Ur Mantle" version could have equally come together in the Arthurian milieu on Anglo-Norman or French soil, out of stories related to magical mantles and testing if not to magical testing mantles as such. These can be shown to occur in tales, internationally, and are prominent in Celtic narrative tradition (see part II below).



4. CONCLUSIONS ON THE "DRINKING HORN" AND THE "MANTLE" VERSIONS

The bulk of versions simmers down to a few pivotal ones and supposed lost "Ur-versions" or hypothetical sources. Following a deductive process, we can underline general networks of filiations for the "Horn" and the "Mantle" variants of the Tale. Networks which entangle at various times.

A. The impact of the Morgain stories is felt in some versions of both "Horn and Mantle" groups; an influence which points to a period no earlier than 1170 (Chrétien de Troyes's Erec), but more likely to a date post 1180 (Chrétien's Lancelot or the "Chevalier à la Charrette"(214) in which Morgain is given good reasons for wanting to wreak vengeance upon Guenevere.

The presence of Morgain la Fée as the sender of the magical testing object is characteristic, on the "Drinking Horn" side, of the group of versions (C): HB and the Ur-PT derivatives (PT, TR1, TR2, Mal.h) as well as Ariosto's OF (& derivatives, Font. etc). The explicit association with the Morgain traditions, in the "Horn" versions, seems to be limited to this French or French-derived group (C)- emerging roundabout the 13th century. There are exceptions: the German spiel G.Sh, in which the sender is said to be Arthur's sister, and in the late Welsh version Teg, she is also the wife of Urien Rheged. This allusion to a family tie between the sender and Arthur is mostly found in the "Mantle" versions, and

points to an indirect reference to Morgain la Fée.(215)

Her tradition is rather spread in the "Mantle" counterpart. On the "Mantle" side it is found in the "X" family group, in Cmt (16thc prose version of the Conte du Mantel Mautailié). In "V"; in the "Book of French" which inspired HtM (and ultimately Mal.m). The fact that here the sender is not only referred to as Morgain but as Morgain being Arthur's sister (cf.HtM, Mal.m, Teg, GSKron, Cmt) is an interesting element. We know that Morgain la Fée "had already become established as Arthur's sister at the hands of Chrétien de Troyes (Erec, 1.4220) as early as 1170. This antedates, in the development of Arthurian literature, the tradition which portrays Morgain, Arthur's sister also as Urien Rheged's wife (and the mother of Yvain).(216)

Such an association is found in the Suite du Merlin or Huth Merlin and in the Welsh version (Teg). The source for the latter association in both these versions is not clear but could point to old tales from which the "Suite du Merlin" (or Huth Merlin) drew and to a mixture of material, both of continental, Arthurian and native Welsh origins: such as the traditions about the Old North Brittonic hero, Urien Rheged (see Teg, the Welsh version). The author of the HtM compilation had gathered material from various sources, such as from the Tristan sources, G.of Monmouth, as well as from classical antiquity, and primarily from the Lancelot stories about

Arthur's evil sister, which is reflected in his characterization of "Morgue".

This reference to Morgain as the sender, which has a fairly limited occurrence in our versions and is conspicuous by its absence in the lays and many early versions, has therefore probably entered the Tale scenario posteriorly: certainly after Chrétien, and in particular the Chevalier à la Charette (1180) where Morgain appears as Arthur's sister, jealous of Guenevere's love for Lancelot, and possibly after Chrétien's continuators. These, in the Prose Lancelot (1230-40), elaborated indeed along the same lines: Morgain, a cunning and crafty magician, having become Arthur's sister is known to hold hatred for Guenevere and becomes for her the cause of many hardships.(217) In Robert de Borron and the author of the Suite du Merlin (HtM) Morgain is furious and vindictive after the killing of her lover Accolon by Arthur, her brother, which confers an ideal motivation to the incident of the Chastity Test.

B. Interaction between "Horn" and "Mantle" variants of the Tale is found -besides in Teg and BM, which have incorporated both tests to their versions - in elements of the German versions G.Sh, DC (Horn); G.Kron & GSm (Mantle) , in Cmt (Mantle) and LC/LCm. S.Chr (Mantle) echoes elements of the Cont.P (Horn). DC and INC, works attributed to H.von den Türlin are also showing

intertextuality. HB and the PT derivatives present signs of conflation of both traditions as women drink from the horn.

It is difficult to go back to a stage prior to the double tradition (Horn/Mantle) as Ph.Bennett remarked.(218) We know that there has been a written contamination of LC onto LCm, and also of LC -or a version of it- onto Cont.P. There are also a number of other conflations between both "Horn and Mantle" traditions as we have seen (BM, Teg). Still, this does not imply that they have a single origin or that, conversely, they were separate. Both traditions were popular and were probably brought together on the basis of their similarities, but one form "Horn" or "Mantle" test might have influenced the other.

Sufficient indications point to there being Celtic/Brittonic traditions surrounding the material. The evidence accumulated relates the whole tradition of the Chastity Test by means of a Magical Mantle and a Drinking Horn, to a few early written forms which stem from a "creative momentum" located in an Arthurian milieu, within the geographical space stretching from Wales to the north-western corner of France roundabout the 12th century at the latest. So far, we have drawn up the image of a centrifugal process of dissemination of what we call the Tale from a Anglo-Norman French nucleus of early versions to the periphery of Western European

literature throughout medieval times and beyond, into genres mainly farcical, antifeminist and parodic of the Arthurian chivalric ethos.

5. Remarks

• In this section (part I), we studied the versions in Time and Place. Having listed all the striking elements which are either common to many versions or more specific to some versions (fig.3), we compared them reckoning with the available information which we gained from the "index" of versions. Summaries of our findings were attempted in a schematic way (Figs.1&2) which gave an idea of the possible filiations of the versions, in approximate chronology. Since, as we have said, no manuscript filiation as such could be systematically used here, the groupings were helped by reference to contextual clues and -often but not always- editorial remarks. For instance, the Dutch LCT had been influenced by a version of Raoul de Houdeng's Vengeance de Raguidel (VR), though it equally testified to other varied sources of influence. La Fontaine (Font) reworked L'Ariosto's story of Rinaldo and ^{the} magic cup (OF), itself derived from a source close to that of the Prose Tristan episode (PT), etc.

These editorial clues aside, the clusters are in the end perhaps reflecting ^{less} filiations in the traditional sense than the grouping of versions according to a number of similar elements in their respective story-contexts. Moreover, some versions were so unique that it was quite difficult to pin them to any other version or group of versions, at best tentatively to an "ur-version".

However, this procedure was the best we could use since in such a field there are too many unknown quantities to contemplate anything more ambitious than hypotheses. It was useful in so far as it showed the spread in time and place of the material in its many forms and pointed to particular developments according to context as well as to occasional and more obviously direct filiations.

Therefore, we were keen to see whether our own conclusions could be verified and perhaps benefit from a systematic analysis using a statistical procedure, as the comparison of a number of elements such as those we listed in fig.3, in a number of stories (i.e. our versions) seems to be a perfect case for a "Cluster Analysis". For details see appendix; the statistical package used is Quick Cluster, on the SPSS version X, performed on IBM.

Such a study is bound to disregard context and chronology in order to focus objectively on the structural similarities of the versions, and on the way certain material is organized first in each of the "Horn" and the "Mantle" versions. It then brings both groups into comparison. The method produces clusters, sub-clusters of versions which are structurally close, and their degree of closeness is indicated on a scale, of which a "dendrogram" (or graph) is issued. Figs. 6-7-8-9 represent the cluster analyses produced for respectively the "Horn", the "Mantle" and the "Horn and Mantle"

versions. The last dendrogram clusters all versions, excluding the objects and their characteristics which highlights the elements which are structurally common to both variants of the Tale.

This exercise served two purposes. Chiefly it aimed to verify our findings regarding the groupings of versions. It is understood that, as the computer disregards chronology and historical, contextual interferences - such as the fact that the source of the Lanzelet written by Ulrich von Zatzikhoven is an Anglo-Norman book which was brought from Wales to Germany in the late 12th century by a certain Hugh de Morville, hostage for Richard Lionheart! - this verification concerned less the possible lines of transmission than the overall similarities of form which then would help us to clarify our own groupings of certain difficult, aloof versions. Cases in point are certainly HB and Teg, VR and AH, DC, Sam, Spen.

The results presented in appendix (figs. 6-9) are to be viewed as hypothetical as our own conclusions. These results should be regarded simply as alternative hypotheses which have the merit of suggesting an association on structural grounds where our own "manual" comparison had either failed to do so, or could offer no better option. It is first to this end which we used figs 6-9, and have subsequently taken the computer results into account in order to locate particular

versions in figs. 4 & 5.

In general it is clear from Figs. 6, 7, 8, 9 that there exist some very stable clusters indeed within both "Drinking Horn" and "Mantle" versions. The comparison of both "Horn and Mantle" versions is of special interest too, as it confirmed some intertextual influences which we had noticed. Such a technique would prove particularly useful when applied to a larger corpus of material, when the sheer amplitude of the data would make it too arduous to process manually.

Besides completing the "vue d'ensemble" of the versions attempted in this section, the procedure involved in preparing the material for the clustering technique helped us to refine and precise our Tale material, which is focussed upon in the following section (part II).

PART II: THE ANATOMY OF THE TALE

A. THE TALE ELEMENTS.

1. Definitions

The narrative elements which recur in all or in part of the versions have been listed in part I (fig.3). These elements constitute a basis from which we can establish some sort of Tale pattern:

-- There is a feast at Arthur's court.

-- A messenger arrives and requires a boon. The messenger is sent by a fairy character (sometimes impersonated by Morgain la Fée, Arthur's sister) and brings a beautiful object as a gift.

-- The object is either a Drinking Horn or a Mantle of marvellous appearance which has the property of testing the faithfulness of women and of exposing the cuckoldry of their men. The object is to be given to whoever deserves it.

-- King and Queen fail the test.

-- A number of traditional Arthurian characters are put to the test.

-- All fail the test except for one who receives the object as a reward. It is Caradoc and his faithful lady who are the victors.

-- The feast ends.

This Tale scenario represents a collection of elements which are common to most versions. They are "Tale traits", to use a terminology of the historic-geographical Finnish school of folktale study, or in other words they are what V.Propp referred to as the "invariants" of a tale. The invariants are the elements which structure the Tale by their recurrent presence in the versions; the variant elements are those which change according to the context of particular

versions.

Without positing an interpretation, as such, our approach in this section aims to give a background commentary to the elements underlined above, which highlights the literary status of each element. Although we agree with Propp's comment that all the elements of a tale/narrative must be independently studied, each deserving a monograph (1), it is understood that we could not here delve very deeply into the background of every element singled out (e.g. into their occurrence outside these versions, origins etc.). We rather delimit the field of our "quest" not only to obtain a detailed and precise picture of the "Tale material" but also in order to create an index of background material which will be of use, for reference in our subsequent study.

2. Procedure:

Each Tale "trait" or invariant element is singled out on the basis of the comparative analysis already performed in part I (Fig.3). In addition, another statistical analysis was made (using the SPSS package on IBM already referred to, see Appendix). This was a frequency distribution which gave an indication of the occurrence of each Tale element in the corpus of the versions. A percentage of frequency is thus given for each Tale "trait"/element, as well as the versions (in abbreviations) in which each occurs. A brief commentary

is added which identifies the Tale elements not only with reference to motif indexes -in so far as motif indexing can be indicative of the status of an element (2) - but also with an eye to the uses and connotations, in the literary tradition, of these particular elements.

Motif indexing has certain drawbacks: it makes it difficult to define elements with precision, as their classification into categories may be found variously under separate headings in a motif-index.(3) If determining motifs is not easy, it obviously does not allow to determine the constituents of a narrative very well. Motifs are scattered in a host of tales and such an inventory does not yield more than parallelisms at the level of pre-determined "classes" of motifs. Besides its subjectivity, redundancy and imprecision, the motif index, such as for instance the Motif Index of Early Irish Literature by T.P.Cross only deals with a limited corpus of tales. More crucial to our point: the main motif indexes available to-date (S.Thompson/Cross) prove to be incomplete as regards medieval sources.(4)

Therefore we proceeded to examine the Tale "traits" with whatever indications we had at our disposal. For instance, it is not because an element /or "trait" is an international popular motif that it cannot also be defined as a standard element in heroic literature (e.g. the "Dragon slaying" motif), or as an Arthurian cliché (by which we mean an element recurrent in Arthurian

literature), or more precisely, an Arthurian-Celtic common place (i.e. significantly paralleled in Arthurian and Celtic literatures) etc. References are given to specific studies whenever appropriate.

Bromwich has clearly stated that many elements/themes prominent in the field of Celtic literature have become "common places" once transferred into Arthurian literature, sometimes serving merely as narrative devices, and at others retaining however blurred, traces of an original mythological meaning.(5) We share her definition of the use of the term "Celtic myth" in the context of Arthurian literature and indeed of Celtic story telling in general as débris of a mythology. Also by "élément breton" or Matter of Britain, we refer to the bulk of material, the corpus of traditions which from the 12th century had become the common property of the Brittonic peoples; elements which were in circulation among them and which "derived from heroic saga, Celtic and international folktale motives and pan-Celtic mythology (...) and to which all had made a contribution of one kind or another".(6)

The following elements are as such to be approached within a historical & literary perspective as well as from the point of view of their functionality in our Tale. This will be considered more fully in later sections (part III).

B. STUDY OF THE TALE ELEMENTS

- The feast at Arthur's court

i. Arthur's court

The adventure is set at Arthur's court in most versions (about 70 percent). In other versions it is "a" court such as in PT (Tyntaoul, King Mark's court), HB (court of Charlemagne), G.Saph (court of the King of the world), G.Kron (King of Alfion), BDL/DF(Finn's hall), Fen.T (hall of Finn's enemies), Spen & Aus (fanciful). There are variations in the denomination of Arthur's court e.g. LC (Carleon), LCm/ Cont.P (Carlion), DC (Caridol), LZT (Kardigan), VR (Carduel), BM (Carlisle), LCT (Cardole).

The time and place of the Tale are clichés in Arthurian literature. Caerleon is referred to as Arthur's court in Wace and G.of Monmouth (7) and was later confused with Carlisle as BM illustrates; the other places cited seem fanciful, or are borrowed from other traditions for instance, the association of King Mark and Tintagel (see PT). Tintagel is however also associated with Arthur. (8) The court- whether it is Arthur's, Mark's, Charlemagne's or Finn's hall- is a frequent place of start and end of adventures.(9)

ii. The feast setting.

The feast setting is prominent in a large majority of versions (about 80 percent). The time is "Pentecost" in all versions save:

HB, PT (lou jor de la Magdeleine), BM (in the third day of May); other instances do not stipulate any feast as such but the setting involves a gathering of some kind: RC, G.Lan, Teg, GKron, Fen.T, Sgel, Mal.m, Mah.h, TR1&2.

The feast is used very frequently at the outset of a tale as much in folktale as in medieval romance.(10) It was the occasion for fun and distraction in the reality of medieval life and, transposed into fiction, the feast announced the beginning of an adventure, creating a greater impact of expectancy. The feast, together with the next element of our **T**ale (Arthur's custom of not eating until an adventure occurs) represent a well-used narrative device.

However, outstanding gatherings were held at Pentecost. Reference to this is found in the seasonal crown wearings of medieval kings.(11) Pentecost in particular was associated with Arthur very early: HRB, Wace, R.de Boron, Chrétien de Troyes, Malory seem to have "consistently associated Pentecost with major Arthurian events" (12) For instance Perlesvaus (13), Le Conte du Graal (14), the anonymous lay of Graelent (15), Le Chevalier aux deux épées, the Queste del Sangrale (16). The Welsh romance of Gereint uab Erbin begins at Caerleon at a Whitsuntide feast and the Middle English Sir Gawain and the Green Knight, at Arthur's Christmas court; the Elphin section of Hanes Taliesin is similarly set at Maelgwn's Christmas feast and introduces a widespread

literary and folklore theme not unlike that of our Tale.(17)

Besides its obvious Christian context, Pentecost like the other feasts referred to in Arthurian tales corresponded to the great seasonal festivals in Western Europe. The rhythm of life in the Middle Ages was punctuated by all sorts of feasts and customs for each season, with which the ecclesiastical calendar overlapped more or less, superimposing cults of saints onto practices rooted in a pagan past (18) Pentecost was the feast of abundance and the feasts and rites of May conflated with the cult of the Virgin.(19) It is interesting to notice that PT sets the scene of our Tale appropriately on St Magdalen's Day (22nd July), which celebrates the repented adulteress!

There were numerous popular festivals: the Feast of Fools, the Feast of the Asses, of the Children -cf. custom of the Boy Bishop (20)-, the Shrovetide carnivals, the May and Midsummer celebrations etc. of which the Fire festivals and Carnival mas~~k~~arades of Europe, the guisings of Halloween and Maypole dancing are still well-known. (21) This carnivalesque expression is rooted in a long standing tradition issued not only from the Roman Saturnalia and Floralia but from local European folklore too. (22) Literary expressions linked to the seasonal festive customs are the English mumming plays and the German Fastnachtspiele, performed at Shrovetide since the

14th century. (23) Our Tale is well represented in the latter genre (cf. All the varied Meistergezaengen and Fastnachtspiele in our versions: G.Sh, G.Lan, G.Sm, G.S.Kron, G.Kron).

The springtime or May celebrations of folklore are well known in the traditions of Europe: May queens, May garlands, May singing and dancing and of which examples are plentiful in Britain. (24) We have a reminder of this in the Ballad of the Boy and the Mantle, where it is precisely on the Third of May that the adventure of the Chastity Test takes place!

It could be said that our Tale is located in a stock "May setting", where Arthur and his court are likely to be made fun of and when the theme of love and in particular of freedom in love was much to the fore.

The circumstances of the test are not explicit in all versions: e.g. HtM and Mal.h/m, Teg attribute to Morgain la Fée the occurrence of supernatural, often evil happenings (see below). The following two elements stand out as most frequent starters: "Arthur's custom" and "Boasting at a feast".

iii. Arthur's custom:

This introduction to the adventure is found in LCm, LZT, MO, INC, SR (about 24 percent of the versions); in other versions (Cmt, VR, Cont.P, RC) the motif has faded and there is merely a reference to the "waiting" before

dinner.

Like many of the elements which recur over and over again in Arthurian narratives, "waiting to eat before an adventure" has happened represents a customary ritual, which is from a literary point of view, an attempt to systematize the appearance of the "merveilleux" (and of the adventure in general, the "raison d'être" of the court of Arthur).

This custom is common place in the Matter of Britain and is anticipated in the First Branch of the Mabinogi (Pwyll goes to the Arberth mound to see some marvel between courses of his meal and meets Rhiannon who has come from the Otherworld).(25) The element is reminiscent of the Celtic taboo/geis which binds heroes with a restriction: Vow not to eat before hearing an adventure (Cross M151), Taboo of eating at a certain time (C230), of consuming a feast before discovering a new wonder (C287*).(26)

iv. Boasting at a feast

This element serves as an introduction to the adventure in a few versions only: it is characteristic of the Gaelic/Irish versions although the concept of the boast is somewhat implicit in other versions. In BDL/DF (women boast of their chastity) which introduces the messenger and the test.

Boasts function as good starters for a challenge and

for the start of an adventure. They often occur as technical clichés to that effect (AT 880 Man boasts of his wife).(27) Numerous events begin that way in Arthurian literature which - it is a popular motif-(28) is well established in Celtic tradition.(29) In Arthurian literature the motif is found in the Lays of Graelent and Lanval,(30) where it is linked to the promise not to reveal the existence of the Otherworld lady, i.e. the betrayal of a secret which is also illustrated in the famous Breton legend of Mélusine and in the story of the Debility of the Ulstermen.(31)

Moreover, the motif of the boasts at feasts is ancient and is part and parcel of the epic ethos of a warrior society which thrives on precedence, honour and allegiance to a lord with the rewards of ale and meat. For instance, this is well expressed in the rivalry of heroes in the Story of Mac Datho's Pig where the ritual of boasting continues till the true hero comes to the fore.(32)

A messenger arrives bringing a magic object as a present and requires a gift. The messenger is sent by a fairy character - sometimes impersonated by Morgain la Fée

i. The messenger or fairy visitant

In most versions the messenger comes from another land beyond the seas, or clearly from a world of fays, an Otherworld. The messenger is a man in about 55 percent of the versions. In the rest: LZT, GSm, G.Lan, HtM, S.Chr, Mal.m, BDL, DF, Sgel, Spen, G.Sh, G.Saph, it is a damsel.

The "fairy visitant" is a literary cliché in Arthurian literature. The lays of Marie de France (Lanval, Yonec, Melion) and in particular the anonymous lays of Graelent, Guingamor, Tydorel revolve around the (love) relationships between fairy people and mortals.(33)

The loves between Otherworld people and mortals is a universal theme (cf. classical story of Acteon and Diana) and it is a prominent feature in Celtic literatures and folklore, where it takes on a specific expression, elements of which are traced in Arthurian literature.(34)

Although these supernatural characters are not exclusively female (cf. Lays of Yonec, Tydorel), there is a marked tendency in Arthurian and Celtic literatures to portray these characters as Otherworld women. Fays as messengers populate numerous stories (35) but the

tendency of presenting male messengers in our Tale may be a sign of a tentative elimination of the "fairy" elements from the episode -as J.Marx remarked regarding the substitution of a "varlet" for the damsel of the Grail in later texts, such as the cycle of Robert de Borron.(36)

The fays of the "síd" of Celtic literature display what P.Mac Cana describes as the pleasing side/aspect of the Otherworld female character;(37) they are always beautiful though they may be fierce and cruel (as Fand and Lí Ban are towards CúChulainn, in the story of The Sickbed of CúChulainn).(38) These supernatural women can be seen as avatars of the Celtic myth of sovereignty, primarily symbolized in literature by the queen with Otherworld attributes who chooses and marries kings (39)- this is expressed in the theme of the Transformed Hag for instance.(40)

Arthurian narratives are populated with lovely damsels. Associated or not with fountains, they are like the Celtic Fays (e.g. the Irish women of the Síd) messengers from the Otherworld: helpers, healers, temptresses luring heroes into strange adventures in a strange land, testers of the heroes' qualities.(41) . It is a familiar topic in Arthurian and in Celtic literatures to have incoming characters appearing at the court to provoke a challenge who, for reasons not always apparent, challenge the court, or appear out of the blue to offer magic help to the hero.(42)

These supernatural characters seek not just anyone but e.g. princes, kings, or elected heroes. The functions of the fairy messengers are however specific to each particular narrative or type of narrative and ought not to be confused or lumped together (43) Elements of mythical themes are pervasive in Arthurian tales, and these have often garbled and fused originally independent elements.

ii. Tester, Trickster

In folklore, the Otherworld visitant also appears as a trickster; i.e. the motif of the trick performed maliciously by the inhabitants of the Otherworld in order to mock the poor humans and reveal their faults is common and widespread in tales, with or without an object. In Gaelic tales, this rôle is often attributed to Manannan mac Lir who comes in disguise to expose the weaknesses of the mortals.(44) As L.A.Paton suggested, there is a link between Manannan mac Lir, the Otherworld, and a magical drinking vessel that tests truthfulness.(45) Textual evidence is found in Irish literature: in the Death of the Sons of Uisnech and in the Adventures of Cormac.(46) These characteristics attached to Manannan remind us of the "sea-connection", in the Lai du Cor, of Mangon/"Mangounz" King of Moraine who is the sender of messenger and object. In H.von dem Turlin's Diu Crone, the sender is Priure, king of sea, and his messenger is a

dwarf covered with scales, riding a sea creature.

The scholarship on the question of the trickster is varied.(47) In mythical terms, the trickster is a fool in-between gods and men, some "anti-hero" or "anti-god" in other words. The following could rank as tricksters in various mythological contexts: Manannan, Bricriu and Curoi(48); Loki and Syrdon, Tiresias, Efnissien, Merlin.(49) These are Indo-European figures of tricksters which are the embodiments of men's mischievousness, both good and bad.

The topic as such is unfortunately outside our investigations at present. Suffice it to say that the trickster seems to have no apparent motive other than the dupery in itself and the malicious satisfaction of bringing about the discomfiture of his victim. We see how our Tale exemplifies this confusion: the motive of the messenger is to test the womenfolk by exposing their unchastity and it is also explicitly associated with the vengeance of the slighted fay in some versions, such as in the German versions (G.Sh, G.Kron), the Welsh chwedl (Teg), the Gaelic versions of the "Mantle" (BDL/DF) and in general, the versions which involve Morgain la Fée (HtM, Cmt...).

Whatever the denomination (tester or trickster), the functions of this character are confused in tales and this is probably linked to the folklorisation of particular mythical situations such as the test of a

hero's qualities by supernatural powers.

iii. The motif of the "don contraignant"

Some versions (20 percent) present this well-known motif: LCm, LZT, INC, SR, Cmt, Cont.P. It is more characteristic of the mantle versions.

The "Vertu de largesce" the bounty and hospitality of a host or king are frequently alluded to in medieval texts.(50) We are introduced to a very curious and complex practice which concerned directly the good reputation and honour of the host. Many Celtic tales tell of the ill consequences of a king or chief's lack of "largesce" which for instance could bring upon him the dreaded satire of a bard and literally disfigure him for ever (Cross, Pl9.3: King must procure whatever visiting poets ask or suffer their satire).(51)

This notion of bounty is often used in connexion with the "Rash boon" motif(51a) or blind promise which has been the object of a few studies to which we refer.(52) As Loomis remarked, this motif is "regularly linked to the abduction of a queen from her consort, and her subsequent recovery".(53) That this is an early-established formula is indicated by its presence in a number of Irish, Welsh and Arthurian stories.

Such a story is found in the 9th century Irish tale of the Wooing of Etain .(54) Mongan, King of Ulster is forced by a rash promise to yield his wife to the king of

Leinster but by means of a ruse, Mongan wins her back. King Cormac looses his wife to Manannan after granting him the three gifts he desired. But Cormac makes a voyage to the Otherworld, to Manannan's fortress and recovers his wife.(55)

In the Welsh Mabinogi, Pwyll Prince of Dyved makes a rash promise to a noble youth, Gwawl, who then demands Rhiannon, Pwyll's bride. Pwyll contrives to outwit him and wins his bride back.(56) This motif is traced in the episode of the Harp and the Rote of the Tristan legend, where a newcomer gives a display of skill and in return King Mark grants him a "boon". He asks for the queen. Bound by his oath and unwilling to be proved for "falsman" (Sir Tristrem, 1.1836), the king meekly consents.(57) Queen Guenevere is a target for abduction: in the Vita Gildas by Caradoc of Llancarvan Gwenhwyfar is carried away by Melwas. The story is echoed in Le Chevalier à la Charrette by Chrétien de Troyes where Guenevere is abducted by Meleagant.(58)

The incident is thus an ideal narrative device used to promote an adventure, as the demand involves in many cases an impossible promise and entails dire consequences. To make matters worse, the epitome of generosity as witnessed in Celtic tales was to grant a gift before knowing what is *requested*: "And because thou hast spoken the word thou hast, bestow me upon him lest dishonour come upon thee" said Rhiannon to Pwyll.(59) It

is not surprising that before granting any gift to Kulhwch, Arthur should add the following restriction: "Thou shalt obtain the boon thy head and thy tongue shall name (...) save only my ship, and my mantle, and Caledfwlch my sword, and Rhongomniad my spear, and Wynebgwrthucher my shield, and Carnwennan my dagger, and Gwenhwyfar my wife".(60)

iv. The sender is a fairy character:

In all versions (82 percent) save BM, AH, LCT, VR, GSm, Aus. E.g. MO, LCM ("une pucele de mout lointain pays"), G.Lan (a dwarf), SR (lady of great powers); ScChr (Karodes's father, a magician); G.Saph (Queen of "Syrenen land"): Sgel (Otherworld princess); LC (king Mangon of Moraine), LZT (siren, a queen), BDL/DF (daughter of the Dearg), Fen.T (Otherworld origins); DC (King Priure, sea-king).

The remarks mentioned for the fairy messenger above are applicable to the sender. Both characters stem from the same prototype of Otherworld individual interfering with the affairs of the mortals, which is universal but finds a particular expression in Celtic learned and popular literary traditions, and in Arthurian literature.

T.P.Cross has associated this particular incident (the Chastity Test by means of a mantle or horn) with the theme of the slighted vindictive fay, having turned

love into hatred (61). This in itself is an offshoot of the fairy mistress theme (represented by e.g. the fairy healers of the Insula Pomorum, by Morgain in Avalon (Vita Merlini of G. of Monmouth.(62) Knott and Murphy have also added that the fairy mistress type popular in Irish saga and myth is very well represented in later folk traditions and is also one aspect of the wider eachtra/immrama literature i.e. the Otherworld journey.(63) The Otherworld ladies of Celtic tradition (cf.Fand in The Sickbed of Cuchulainn story) like the fairy lady of the Breton lays are often attended by maidens whom they dispatch as messengers to the hero of their choice. This is an Arthurian-Celtic cliché.

v. The sender is Arthur's sister(in 16 percent of the versions):

Teg (she is Arthur's sister and wife of Urien Rheged), GSKron, Mal.m, G.Sh.; HtM (Arthur's sister, wife of Urien and mother of Yvain).

vi. Morgain is the sender(in 30 percent of the versions):

HtM, Mal.m, Cmt, HB, PT, TR1 & 2, Mal.h, OF. This association is more prominent amongst the Horn versions.

Paton attributes the introduction of Morgain la Fée as sender and owner of the Otherworld object into versions of this testing Tale, to a confusion in names

and attributes between Mongán and Morgain; Mongán being the owner of the magical drinking vessel of his father, Manannan, son of the Sea.(64)

Such a view is debatable but as a point of interest, we can note that the sea-connections of the sender are quite prominent in the versions, the horn versions in particular. Whereas the mantle group displays rather the motif of the slighted fay and that of the rancorous Morgain, vindictive towards Arthur and jealous of Guenevere - which confers an ideal motivation for the chastity testing incident.(65)

The occurrence of Morgain in the corpus of our versions with her malevolent intentions, is post 1180 (which recall her role as sister to Arthur in Chrétien's *Chevalier à la Charrette*). In Teg, Morgain appears also as the wife of Urien. This association is post 1230, the approximate date of the *Huth Merlin* (HtM), in which Morgain is the sister of Arthur, the wife of Urien and the mother of Yvain.(66)

The question of "Morgain"'s origins is very complex and we can only raise here a few points: her characterization as such is an Arthurian phenomenon which evolved gradually. We refer to the scholarship on the question.(67)

The name: *Mori-gena, sea-born (Irish, Muirgen) indicates her connections with the Otherworld: she is the fairy healer of Arthur in Avalon in the *Vita Merlini* of

G.of Monmouth (68).

It would seem that Morgain, having become in the 12th and 13th centuries a popular "fay", the paragon of Arthurian-Celtic fairies, attracted to her orbit numerous traditions about Otherworld female characters. These are, in popular lore, fays "of the fountains", healers, fairies, magicians...Their associations are mythological.

The many facets of the Celtic female deity - as goddess of war (cf.par excellence, the Morrígan), as mother-goddess (e.g. Modron mother of Mabon) or as anthropomorphic symbol of the land - young, old, ugly, beautiful, maternal, fierce: all her aspects find a fundamental unifying nexus in the concept of the "sovereignty". "Nowhere was this divine image of sovereignty vizualized so clearly as among the Celts, and more specially in Ireland where it remained a remarkably evocative and compelling concept for as long as native tradition lasted".(69)

The object is a Mantle or a Drinking Horn of marvellous appearance which has the property of testing the faithfulness of women and of exposing the cuckoldry of their men. The object is to be given to whoever deserves it

i. The Mantle and the Drinking Horn are marvellous, fairy objects

The fairy origin of the testing objects is not only stated in most versions (it is brought by a fairy messenger) but is apparent from their extraordinary characteristics: whenever described, the mantle is said to be made of precious material (silk, white velvet) with shimmering, iridescent colour and unusual decoration (precious stones, gold...). Further in a series of versions (22 percent), the mantle is pulled out of a tiny container (a purse, an "écrin", small box, etc.): LCM (fairy workmanship; purse), LZT (cunning hands made it, of wonderful colours with animal and fruit decorations; small bag), INC (buitel/purse), BM (Potewer/potener, nutshells), Sam (four fays wove it, of all colours), SR (fays wove it, all hues), BDL/DF (smooth silk and (Fen.T) seamless). Mal.m/ Cmt (precious stones, gold), VR (merveilleux, riche), HMT (from a lady of the Ile Faée; écrin), DC (magician)...

The drinking horn is similarly beautiful and ornate, of ivory richly inlaid with silver, gold...and of fairy workmanship. It is so described in all versions save AH,

G.Sh, Font. E.g. LC (une fée le destina...), the horn has the particular adornment of bells which enchant by their music and is also called "ollifant" by mistake; Cont.P (the horn changes water into wine, and is named Bonec/Beneoiz), HB (came from Morgain la Fée), Font (from "l'enchanteresse Nérie"); DC (from Kunec Priure, king of the ocean)...

These objects are found in all versions (horn: 36.8 percent; mantle: 52.6 percent) save G.Kron, G.S.Kron, Spen which as we know have substituted different objects nevertheless equally remarkable. Sgel does not include a magic object as such.

The descriptions given of the objects (mantle and drinking horn) in our versions correspond to standard descriptive expressions found throughout medieval narrative literature. E.g. the item of the tinkling bells whose music enchant the listeners and which is added as ornament to the ivory horn in LC is also found elsewhere: cf. the harness of mules and horses in Fouque, Gaufrey.(70)

The description of the mantle "woven by a fay", "oultre mer" is found in Aliscans (the mantle of Rainouart and other Chansons de Geste).(71) If we refer to a passage in Erec (11.6671-6747), such description of a coat is said to be inspired by 'Macrobius's book' (Macrobius, fifth century philosopher) where the portraits on Erec's robe represent further the arts of

the quadrivium and "constitute a microcosm of the physical world - a speculum mundi whose designs and detail supposedly exhaust the possibilities of representation".(72) An echo of such a cosmic coat is found in the description given in LZT.

It has been remarked that the "merveilleux" is used, at least in part, as a literary descriptive device.(73) This is not restricted to fairy tales or to the romantic literature of the Arthuriana. It is also present in the epics with a "leit motiv" effect as a way of expressing or describing utmost beauty and admiration both in people, things and actions.(74) Hence the frequent reference to fays/goddesses as standards of comparison for lovely women (75) and, as in this case, the rich descriptions of objects and clothes, to which a magical power is attached in order to enhance their value.(76) The Lanzelet (LZT) adds for instance that the mantle dispels sorrow;(77) the Gaelic and Irish versions (BDL,DF,FenT.) say the mantle is made of a single thread;(78) the drinking horn in the Livre de Caradoc (Cont.P) changes water into wine; the hanap of Auberon (in HB) only serves wine to the worthy and his olifant will cause joy when sounded.

Such marvellous descriptions certainly focus the attention on the object and aims to warn us of its supernatural character.

In the European context of the Arthurian literature

of the 11th-12th-13th centuries, the merveilleux has a composite character: Christian elements cohabit with classical mythology and international folktale elements from Celtic and Germanic sagas and legends, popular traditions etc. It was often associated with the mysteries of far away countries, the exotic, and splendour of the Orient which the crusades had made familiar.(79) Very determinant also, from the 12th century on, was the strong influence of the fairy atmosphere of the "romans bretons".(80)

ii. The object has the magic property of testing the faithfulness of women or of exposing the cuckoldry of husbands

This figures in all versions, save Sgel/Ceil, HB.

In all cases the object then becomes the property of whoever deserves it.

The question of the magical testing object will be developed at some length since it represents a crucial element in the whole of this tale. The concern here is to look at the position of our two magical testing objects which occur in the versions i.e. a mantle and a drinking horn, with regard to the tradition of tales involving tests with magical objects; this from the point of view of classification and with an eye to parallel occurrences in early traditional narratives.

This investigation will be followed (point 10) by a

look at the particular implications and symbolic uses of each object in the context of medieval European "culture", in the broad sense of learned and popular, in order to build up a fuller picture of the background of the testing "mantle" and "drinking horn" which appear in connection with the tale of the "Chastity test"

- The Chastity Test.

The popularity of the tests of fidelity/ chastity of women with or without magical objects, ranges from biblical stories to literary tales and folktales world-wide, as a look at the motif-and tale-types indexes indicates; e.g. ST H400: chastity test;(81). the ordeal of the Bitter Waters was undergone by the Virgin in the Apocryphal Gospels.(82) Egyptian, Arabic and Greek examples can be cited.(83)

There are numerous examples of chastity tests by means of magical objects in tales learned and popular; they vary from tests of fidelity, constancy- e.g. the Vale which traps the false lovers (Prose Lancelot); the knot in a shirt which stays as long as the other is faithful, flowers which do not wither unless... ; white shirts that turn black (there is a hint of this imagery in the Tristan)...(84)- to tests for virgins and brides. The latter in particular are associated with images of purity (cf. white) as in a Gaelic poem which tells of a swan which only drinks from the hand of a pure maiden, or

the legend of the unicorn which can only be tamed by a virgin...(85)

Therefore our particular case of chastity test by means of a magical mantle and/or a drinking horn fits in what could be called a common place tale topic. Its peculiarity lies elsewhere.

- Tests and magical objects.

There is in all medieval literatures a surprising amount of tales of testing with supernatural means or magical objects. These in general aim at revealing a fault: whether infidelity, cuckoldry, disloyalty, cowardice, lack of knightly virtue etc. and/or aim at proving the virtue of one and only character. Only to cite a few examples, there is in Arthurian literature the Sword bridge test (The Chevalier à la Charrette), the Hawk contest (Erec), the Vale which traps the false lovers (Prose Lancelot), the Perilous seat (Perceval), the Beheading contest (Sir Gawain and the Green Knight) etc., and for most of which parallels can be drawn in some way or other in Early Irish and/or Welsh literature.(86) There are examples such as the magical ordeals imposed by Irish mythical jurist or king: Morann's collar, Cormac's cauldron;(87) objects among the Thirteen treasures of the Island of Britain: the cauldron of Diwrnwch the Giant and the Whetstone of Tudwal will not serve a coward, the Red Coat of Padarn fits and protects a nobleman, Tegau Eurvron's Mantle fits only a

faithful woman...It has been suggested that the probable origin for these treasures would be in tales associated with particular characters and also that some elements such as the Ring of Luned and Tegau's Mantle derived directly from Arthurian romance.(88)

The supernatural, magic test is also to some extent found in Carolingian epics (89) and in the bright and eerie world of Germanic sagas and legends. Just to cite a few examples: we find it in the Old French "Chansons de Geste", for example, in Huon de Bordeaux (HB) where the drinking horn of Auberon reveals cuckoldry and the "hanap", disloyalty. In "Gormont et Isembart", the dwarf-enchanter Hugelin imposes the test of eating a peacock which is hard to masticate and which proves the shame of the pagan king etc.(90) The Franco-Burgundian Niebelungenlied has super-wondrous feats performed with the help of magic powers, and magical objects (cf.Siegfried's "Tarnkappe" or cape of invisibility, inherited from the god Odin himself). The folklore about the legendary Irish hero Brian Boru attributes to him a cloak of invisibility. An echo of this is found in the Icelandic Njals saga (1280) where Brodir (Brian) is a sorcerer with an invincible coat of mail.(91)

In fact discriminating objects, magical objects of all sorts as rewards/ helpers/testers of heroes figure strongly in international folklore, which confers a certain "hidden meaning" to their pervasiveness and

durability. V.Propp has underlined the presence of such objects in the morphology of the folktale, a question which will be considered in our detailed analysis of the Test-pattern below (Part III, B.1.).(92)

However, the classification of both our objects (horn and mantle) falls under a choice of categories in a motif index classification which makes them awkward to define satisfactorily at this stage.(93)

"Magic objects" are classified according to their type, function, characteristics, magic powers e.g. Magic mantle, hood, garment (D.1052, 1067.3...); Magic vessel, implement (D 1170); Kinds of magic objects/function of magic objects (D1300sq). Ownership of magic objects (D800-899) etc. The objects are categorized on the basis of their chastity testing property -Chastity test by magic objects (H410), in particular (H411.4), Magic drinking horn/cup, (H411.4.7)- which itself is a variant of the Tests of Truth (H200-299) - Magic object reveals truth/guilt (H 210/ D1316-1318.17); Magic objects tests truth (H 251); Collar tests truth (H251.3.6); Magic collar indicates falsehood by squeezing throat, limb or by falling to the ground (D.1316.8*); Cloak/shirt fits person of any size (D1692*) or Truth testing vessel (H251.3.12*); or still, the objects occur also in the category of Identity Tests or Recognition (H0-199): Identification by garment (H111), Recognition by exact fitting of clothes (H36), Object indicates election

(H171), King chosen by test (H1574.3*), Identification by token (H80) etc.. the list of "possibles" could be extended, which the Motif-Indexes themselves have summed up under "Miscellaneous groups of motifs" (Z): e.g. Object will only fit one person (Z320*)... (94)

Therefore it seems that we should consider the magical testing objects merely as occurrences of the "merveilleux", and look upon this as a possible criterion for classification since it is a particular characteristic of certain tales such as the "fairy tale" and Arthurian literature. .It is also prominent in early saga literature: Germanic, Celtic which constitute the oldest native literary stratum in our West-European literary tradition, in particular Celtic sagas and tales from which Arthurian literature derives its general ambience and much of its material -a melting pot of Brittonic onomastics and more general Celtic semi-historical, mythological, folkloric and purely fictional elements.(95)

Marvels, extraordinary happenings and tests of prowess are, we could say the "norm" in the Arthurian-Celtic context.(96) They are a constant in fairy/folktales. The strangeness manifests, in medieval works, the presence of an "other" world,(97) gifted with qualities absent from this one (i.e. the bow which never fails its target, food or drink-providing vessels, chess-board playing on its own, boats with no pilot, a

beheaded character who picks up his head and walks away etc.). The motif of the Quest for marvellous objects which belong to the Otherworld is a favourite Celtic theme, like that of the love between fay and mortal.(98) It underlies, for instance, the ~~Mille~~ Welsh tale of Kulhwch ac Olwen. Allusions to both our objects (horn/cup and mantle) are varied. No doubt that the influences of the Bible and classical texts can also be supposed, such as the cup of Joseph which revealed everything, and the story of the Wife of Potiphar to whom he abandoned his cloak (Genesis); Hercules and the Horn of Amaltea and Nessius's shirt; Creusa's robe...(99)

Remarkable by their appearance, their properties and by their functions, magical objects reinforce, materialize, symbolize the "merveilleux". They are signs and symbols of the supernatural and warn the audience of its presence.(100) This "merveilleux" partly serves to justify what is irrational, inexplicable and confers a logic or coherence to the incomprehensible, which satisfies the human mind.(101)

The ornamental effect of all this magic which strikes ^{us} at first and can be monotonous by its recurrence hides thus a certain "intention" which has to be looked for (see part III). A and B Rees remarked that symbols whether they be myths or ceremonies or objects, reveal their full significance only within a particular tradition.(102) Our concern remains pinned to the

Arthurian context, its antecedents as well as its contemporary influences.

Having thus so far somewhat placed our objects in the broad sphere of traditional narrative, and sketched the scope of their associations, we aim to complete our background investigation by looking more particularly into the symbolism attached to the literary uses of both mantle and drinking horn in the European medieval milieu, in order to see what other elements ought to be taken into account for our understanding of the place and function of these particular objects in the context of our Tale.

iii. The Mantle and the Drinking Horn.

Survey of their symbolisms -associations and uses- in the medieval literary tradition, learned and popular

It is apparent that the objects of our Tale, the Truth-Testing Drinking Horn and Mantle were part of the reliquary of Arthurian legend: the Truth Testing Mantle has come down as Cradock's mantle, on display in Dover Abbey (in Caxton, *Morte D'Arthur*).⁽¹⁰³⁾ Some versions placed it in a monastery (MO), in the Abbey of Kolnes,⁽¹⁰⁴⁾ or in a Welsh abbey; the "mauntil Karodes" of the *Scala Chronica* (Sc.Chr.) is located in Glastonbury Abbey and had been made into a chasuble.⁽¹⁰⁵⁾ The "*Lai du Cor*" (LC) mentions that the Horn (which was probably

kept in the Church) was paraded in "Cirencestre" during great feasts. There is also a folk legend about a drinking horn in Cirencester.

I. The Mantle.

Mantles are often referred to in Celtic and Arthurian literatures either as prized possessions (Arthur, in the Story of "Kulhwch ac Olwen", lists his mantle among the precious belongings he will not give away) or as fitting gifts for people of rank and poets. This is generally found in early literatures.(106) Its symbolism has been used in modern literature also (cf. Gogol, "The Great Overcoat").(106a)

The mantle is also emblematic of the function of its wearer (the king for instance). This indicates the importance attached to mantles, to dress in societies and, with this, to the social code of colours which characterizes a garment.(107) If white is traditionally the colour of the sacro-sacerdotal class, the idea of purity, holiness is also paired with royal cloaks and garments.(108) Arthur's mantle for instance is called "Gwen"/white in the Welsh tale of the Dream of Rhonabwy.(109) In fact "White" is the adjective characteristically associated with Arthur's possessions. As P. Ford indicated, with the further meaning of pure, sacred, "white" is par excellence the symbolic colour of the Otherworld.(110)

Purple, being an expensive colour was also, it seems, the colour of kingship, in the Indo-European world and apparently among Arabs and in Egypt as well.(111) A purple mantle and a cup of gold are insignia of royal rank in Ireland (112): Cormac (in the story of the birth of Cormac) was hidden in a milk vessel covered with a purple cloth.(113) Further evidence on the colours of cloaks according to social rank in early Ireland can be found in Joyce's Social History of Ireland.(114) The famous "Red Coat of Padarn" among the Thirteen Welsh Treasures refers to this purple colour.(115) Old Irish and Welsh literatures have mythical narratives linking kings and special magical mantles as we shall explain shortly.(116)

Whatever the function of its wearer, the garment is given symbolical meaning: its shape, colour, cloth even seems of importance. Folktales like Cinderella , "Peau d'Ane" (Tale by Perrault) (117) and many other legends lay the stress on the dress of the heroines. In some variants, Cinderella wears dresses corresponding to the seasons;(118) "Peau d'Ane" wears a donkey's hide and in the Breton tale the heroine has dresses the colour of the moon, the sun, the stars... One senses, as Bayard suggests, a disguise which reflects and has influence upon the wearer.(119) Such concepts are probably universal.

Mantles are symbols of protection (given and

received), invulnerability and power. For instance such is the motif of "the mantle made out of the beards of kings" (in the *Historia Regum Britannie*, Wace's *Brut*, and the Sneyd fragment of the *Tristan*), which symbolizes the state of security enjoyed by the one who triumphs over royal power.(120)

The ample use made of the extensive symbolism of the mantle is very well attested at all levels of literature.

Besides being an external sign of wealth, power and rank and an emblem of social status -which indicates the importance attached to mantles in societies- the mantle carries the symbolisms of cover, protection versus nakedness, vulnerability, lack of social status and of protection. By extension it also means concealment, dissimulation, hypocrisy, clandestinity (versus truth, innocence).(121)

This play on the ambivalent symbolism of appearance attached to the notion of the mantle is expressed in the "mantles of invisibility/invulnerability" which occur in folktales and in sagas in which scraps of mythology are present: e.g. in "*Le Voyage de Charlemagne à Jerusalem et Constantinople*".(122) In the Franco-Burgundian *Nibelungenslied*/Saga der Volsungs the mantle ("Tarnkappe") belongs to Siegfried, and originally to the Scandinavian god Odinn.(123) These mantles seem to be isolated occurrences in the Old French *Chanson de Geste* and in early Germanic literature where the influence of

Celtic material could be presupposed.(124)

Indeed there are many instances in Celtic sagas and tales where magical mantles are definitely attributes of divine or semi-divine characters, of supernatural beings.

Irish mythological characters such as the Dagda (The intoxication of the Ulstermen) and Manannan (The Wasting sickness of Cuchulainn) have such mantles of invisibility.(125) We hear of Cian's cloak of darkness;(126) Finn's magic hood came from the Otherworld where it had been woven for thirty years.(127)

Joyce gives a number of examples of this mantle "of concealment" which he tells us was used alongside charms and mists and seemed to be part of the Otherworld objects.(128) Magic raiments are referred to in Cross's Motif Index of Early Irish Literature (D1361/D1361.11 - 1361.16).

On the Welsh side, such mantles are part of the Treasures of the Men of the North (129): the mantle of invisibility of Arthur, the Red Coat of Padarn which will serve noblemen only; there is the cloak of invisibility of Caswallawn uab Beli in the Mabinogi of Branwen as well as numerous Breton folktales which involve mantles, bonnets, cloth with similar properties.(130) The legendary Irish hero Brian Boru is given a cloak of invisibility. An echo of this is found in the Icelandic Njals saga (1280) where Brodir (Brian) is a sorcerer with an invincible coat of mail.(131)

Still in the context of Celtic mythology, an all-enveloping mantle or cloak characterizes enigmatic Gaulish/Celtic (triple) divinities called the "Genii Cucullati".(132) The Latin word "cucullus" referred to a hooded cloak, which as Joyce tells us, seemed to have been a garment characteristic of the Irish-Celts.(133) A tentative association between the "Genius Cucullatus" and Indo-European gods and heroes suggests that this hooded character could in fact have been a divinity connected with the functions of protection and of "leader of the way", (i.e. "Reisleiter oder Wegbegleiter").(134)

E.Mayrhofer-Passler points out in an article that the Ulster hero Cúchulainn's charioteer Laeg has a hooded cloak, and also that Cúchulainn's first name was Sétanta (etymologically from the O.I.root Sét, way). Cuchulainn himself is given a hooded mantle (in the Boyhood Deeds), the author further sees a reflection of this primitive function of "Reiseführer" in the Greek "Telesphoros" and the little hooded creatures or helpful dwarfs of the "Märchen", the "kleine Mythologie der indogermanischen Völker".(135) According to E.Mayrhofer-Passler's interpretation, the function of this character would correspond, at the Indo-European level, to the Mercurius-Lug of the Gallo-Roman pantheon.(136) For what it is worth this piece of evidence illustrates the extensive use of the mantle symbolism in the particular

Celtic context.

We cannot fail to remark that the scenario of the Chastity Test makes use of this ambiguous, ambivalent aspect of the mantle symbolism. As emblem of the wearer it confers dignity, cover, protection to the faithful woman. But the magic mantle also reveals the indignity and shame of the unchaste ladies.

Popular metaphorical sayings and expressions are rich in examples of the shades of usages given to the symbol/imagery of the mantle in everyday life. For instance we find in French the expression "sous le manteau", "sous cape"/under the coat meaning in a hidden manner. In Gaelic, there is the proverb: "Ni robh còta dubh air cealgaire, no ~~red~~ còta dearg air cladhaire!"/ No black coat cover hypocrite, nor red coat a coward! A toast for Clergy and Army!(137) Popular culture, based on the use of the vernacular, on the vitality of folklore and the common experience of popular wisdom finds its best expression in proverbs, sayings and other sententious expressions i.e. in "parémies".(138) The few interesting "parémies" cited in what follows reflect both the widespread association of the "mantle" either with the notion of appearance or with that -closer to our concern- of deceit and adultery.

In French it is said of someone that he/she "revêt le manteau" meaning takes on a particular function.(139) The notion of the mantle as an extension of the wearer

gave rise to various traditions: "The mantle which Elie left to Elijah" refers to the handing over of function, knowledge, authority to a disciple for instance.

"Retourner casaque", to turn one's cloak over; a comparable expression in Flemish would be "Zijn mantel tegen the wind hangen": literally to hang one's coat the way the wind blows, meaning to sail with the wind, take the side which is most favourable. There is of course the well-known biblical story of the Wife of Potiphar and Joseph (Genesis) which gave rise to the saying (in French) "il ne s'est pas fait déchirer le manteau" meaning he gave in easily (to adultery).

In the Germanic context, some interesting "parémies" were brought to my attention (140): in Swedish they say that each of us carries a fool under his coat, but some hide him better than others; in Dutch: "Onder mantel en kleed zit er veel dat men niet weet" (under mantle and cloth, there is a lot that people do not know). This is echoed in 16th century English proverbs: "To have a cloke for follies and manifest errors" or "To devise a cloke to hyde a knave".(141) Another "parémie" in French from the 13th century which also uses the image of the mantle, though with a different meaning: "Qui trop étend son mantel la penne en ront" (He who stretches his mantle too much, breaks the material) finds a parallel in a Gaelic saying: "Stretch your mantle as far as it will go" (live within your means); a similar imagery, though with a

different meaning, is used in the story of the cloak of Colum Cille's mother.(142)

The association of mantle symbolism and infidelity is found in some interesting Flemish proverbs which are illustrated in two 16th century paintings attributed to Pieter Bruegel: "De Blauwe Huicke"/the Blue Cloak (Berlin Museum) and "The Twelve Flemish Proverbs" (Museum Mayer Van Den Berg, Antwerpen). The first painting depicts a series of Flemish proverbs and shows as a central figure, a woman covering a man with a blue hooded mantle or cape.

This refers to the old Flemish saying: "Zij hangt haar man de blauwe huik om" (she covers her husband with a blue cloak) which implies that she makes him a cuckold. The second painting is a médaillon showing a man hiding under a cloak saying: "Ick stoppe my onder een blau huycke. Meer worde ick bekent hoe ick meer duycke", meaning I hide under a blue mantle, the more I hide the better known I become (as cuckold).

Without entering into a detailed discussion of the Flemish proverbs, some parallelisms can however be made with our Tale. Here, as in our Tale in which the ill-fitting mantle ironically fails to cover the unfaithful ladies, there is an assimilation of deceit, lies, infidelity, hiding to the symbolical use of the cloak. In Flemish a "Blauwe huik" has the meaning of false cover, false pretext, a lie: a mantle which covers the truth.(143)

The Flemish proverbs can be understood in two ways as was pointed out to me by H.Nieuwdorp, curator of the Museum Mayer Van Den Berg, Antwerpen (144): either the one who is covered with the blue cloak does not see the truth apparent to others -there used to be an equivalent French saying "Tel porte les cornes que chacun les void et tel les porte qui ne le croid" (the one who wears the horns is seen by everyone but himself) (145)- or he hides and pretends not to see the truth. The text represented with the illustration of one of the medallions of the "Twelve Proverbs" is explicit in this respect.

In other words, in the Flemish proverbs, the mantle gives a false protection, a cover of lies, a false appearance. It suggests either hypocrisy, dissimulation, invisibility or unreality, reinforced by the blue colour which in the Middle Ages symbolized deceit, lying (146) as well as fantasy, the fabulous. For instance "les Contes Bleus or Bibliothèque bleue" refer to popular legends and fantastic tales.(147)

As with the Mantle in our Tale of Chastity Testing, the play on the symbolic implications of concealment, hypocrisy inherent to the "Blue Cloak" is also aimed at creating a comic effect. In both examples we have a symbolism used in reverse so to speak. In the Tale of the Mantle, the farcical function of the cloak is to uncover the ladies and expose the truth i.e. their

deception, hypocrisy, their infidelity (148); the "protective" function of the cloak being aimed to benefit only the chaste lady of the court. In the case of the Flemish proverbs, this idea of reversal/ inversion-effect is first echoed in the former title given to the Bruegel painting in the 17th century: "Die Blauwe Huicke of the Wereld verkeerd"/ The Blue Cloak or the World Topsy Turvy, as it represents a burlesque world taken over by folly where absurdities expressed in proverbs would be performed to the letter. In Dutch, the word "verkeerd" expresses both the notions of upside down and wrong. "The Proverb Island" in Rabelais's Pantagruel provides a famous literary parallel to Bruegel's painting.(149) Satire of human frailty and hypocrisy seems indeed to have been an obsessive theme in the Middle Ages.(150)

This incursion into the world of popular metaphorical sayings and expressions served to illustrate further the widespread use of the mantle symbolism in the culture of medieval times - where it obviously held a significant appeal. The weight of the evidence gathered here is therefore suggestive of the literary uses (learned and popular) of the mantle symbolism, which also finds an expression at the mythological level (as Otherworld attribute of gods, well expressed in Celtic mythology). Also it indicates that the mantle symbolism owed its importance to the socio-cultural connotations which garments, such as mantles, enjoyed in early times in

particular and throughout medieval history. This is valuable for our appreciation of the status of the "mantle motif" in the specific context of our Arthurian Tale.

II. The Drinking Horn.

The occurrence of a drinking horn in the earliest attested versions of our Tale is interesting given that drinking horns would have been considered obsolete in a 12th century French context. This seems evident from the fact that they are conspicuous by their absence in iconographical representations of the time. Glancing through catalogues of illuminated manuscripts of the 11th-12th centuries onwards, we find that most illustrations (especially of feast scenes) present chalice-shaped cups, goblets or wider cups/bowls. Cupbearers and meat carvers are in prominence in scenes of feasting but not a drinking horn in sight (151)!

On the other hand, drinking horns were found about the same period in the hands of Anglo-Saxon warriors, on the Bayeux Tapestry (c.1066) and in illustrations of the Domesday Book (scenes of feasting) (c.1086). We also found horns used as containers among illuminations originating from the Germanic context.(152) A rather early insular example is the Invergowrie Stone, a Pictish sculpted slab which portrays a horseman drinking out of a decorated horn (exhibited in the Edinburgh National

Museum of Antiquities).

There is thus evidence to suggest that the Anglo-Saxon, Germanic and indeed the Celtic contexts had kept the use of drinking horns while the French had abandoned it probably well before the 11th-12th century. The drinking horn might have retained there a ceremonial use for a little longer, though the horn is in general better known as a blast horn or "olifant" from the evidence afforded by the French Carolingian epics. The ivory horns in the Middle Ages became considered as reliquaries by the Church, for they were often attributed mysterious properties. They were identified with the "olifants" of Charlemagne, St Hubert or Roland...(153) As we have mentioned, Caradoc's drinking horn seemed to have enjoyed a similar honour in the abbey of Cirencester (see LC).

Many French (and other) versions of our Tale, all later than the Lai du Cor, did substitute a cup for this obsolete form of drinking vessel. Its presence in the Lai du Cor as well as in the Livre de Caradoc (Cont.P) appears thus to be either archaising or/and points to a non-French origin for this particular element of the Tale, if not for the Tale itself.

In what follows we give some data which indicate the primitive characteristics inherent to this Tale scenario with the drinking horn.

- The adorned Drinking Horn is a valuable present.

In heroic societies, drinking horns were regarded as prized possessions (and so were garments such as mantles and other indicators of status).(154) In the sagas and early epics (Celtic and Germanic) we hear of drinking horns decorated with silver and gold. The Irish for instance called the drinking horn "Corn-Buabhaill" as opposed to "Benn-Buabhaill" which designated the instrument.(155) Drinking horns coexisted with goblets and cups and terms designating them were used interchangeably.(156)

Caesar referred to the popularity of drinking horns adorned with silver bands among the Germanic tribes.(157)At feasts drinking horns, cups rewarded with mead and ale the deserving warriors. This is remarkably described, among many examples, in the Old Welsh poem of the Gododdin and in the Anglo-Saxon Beowulf.(158) In a short study on the Magic Horn, Heller cited the description by Saxo Grammaticus of a cult rendered in Rügen to the statue of a god Suantouithus holding a drinking horn which was annually refilled.(159)

As a point of interest, the evidence such as that afforded by archaeology (160) which indicates the popularity of drinking horns among both the Celtic and Germanic peoples, casts doubt over Heller's argument. He suggests that the influence of Germanic drinking customs on a pre-existing "Mantle tale" accounts for the possible

origin of the "Drinking Horn" variant of the Tale. The question of priority of one variant upon the other cannot so readily be resolved.(161)

- The Drinking Horn as symbol of plenty and Otherworld attribute.

Animal horns (bulls, rams, goats in particular) must have been used very early as natural drinking utensils, later made in terra cotta, metal or glass (162); and thus expressed early on, the idea of well-being and plenty, so that it is not surprising that the horn should have passed quickly to the rank of attribute of the gods who promoted this abundance and wealth. Horns which provide inexhaustible drink and food figure among the oldest iconographic representations. In Classical Antiquity, "rhytons" and "cornucopiae", respectively drinking utensils and horns filled with fruit and foliage, are vessels of the gods.(163) Drinking horns, cups, cauldrons appearing in the hands of gods and goddesses in Gallo-roman iconography are thus survivals of the ancient symbol representing abundance and fertility.(164)

"As symbols in myth, and probably as insignia and utensils in pre-christian rites, such sacred relics enshrined eternity in the world of mortal existence. They also enhanced the meaning of their counterparts in ordinary life. In some measure, the cauldron and cup of every generous host partook of the nature of the

archetypal vessel of plenty".(165) This being said floridly by A&B Rees supports the notion that in heroic society, and in the early Middle Ages, drinking horns, cups etc. were valued and decorated. Hence, being the king's cup-bearer would have been a most honorific function.(166)

Germanic and Celtic mythologies, as we can infer from the sagas, have characters closely associated with magic drinking horns representing gilded emblems of liberality. They were implements for the Otherworld Feast.(167) Od'inn, Thor in the Germanic context and the Dagda, Manannan and Bran, respectively in the Irish and Welsh contexts, possess magical drinking horns. It is of interest to note that the mythical characters Bran and Manawyddan (Irish Manannan) are called sons of Llyr/Ler, and are associated with the Otherworld and the sea and with magical drinking objects.(168) Manannan possesses a golden cup of truth with which he endows King Cormac.(169)

The legendary Irish hero Finn and his men are associated with various drinking horns which turn water into ale/mead, restore power and in general come from the fairy-mounds.(170)

Food and drink providing vessels (horns, cups, cauldrons etc.) are thus prominent in the Celtic literatures and these find echoes in Arthurian romance and in folktales as well.(171) The traditions regarding

the magic horn/cup are plentiful in Ireland and comparatively scanty in Wales but "there is every reason to believe that they are homogeneous with the Irish tales and that they bring us appreciably nearer to the Arthurian legend".(172) For instance, on both sides of the Celtic tradition we find extraordinary drinking horns or vessels fetched from or coming from the Otherworld in numerous sagas and folktales. Objects of plenty do enjoy a privileged position among the divine, supernatural talismans as the Celtic Otherworld is by excellence the "Land of Cockagne", land of bliss populated by women and where hunger and thirst are unknown.(173)

Only to mention a few examples: there is in Irish tradition the cauldron of the Dagda from which no company ever went unthankful and Conn's vat and vessel; in Welsh, the vessel of Badurn, Tagŷd's Cup which turned water into wine the cauldron of Diwrnach the Giant.(174) There are mythical cauldrons which resurrect the dead, such as that of Llassar Llaes Gyfnewid (Mabinogi of Manawyddan).(175)

We could add more examples from the Welsh treasures' list, besides Bran Caled's Horn and the cauldron of Dyrnwch/Diwrnach the Giant, there are the Pot and Dish of Rhagennydd, the Hamper of Gwyddno Garanhir along with other discriminating objects, not all of which are known in early traditions.(176) Magic drinking vessels with restorative, vitalizing powers occur in folktales Irish, Welsh and Breton.(177)

-The Drinking Horn as testing object.

More to our point, in Celtic tradition, sagas and folktales, we find providing vessels with testing properties which remind us of the drinking vessel of our Tale. Not only do they provide abundant drink/food but they refuse it to the unworthy. For example, the cauldron of Diwrnach the Giant and that of the Head of Annwfn (Book of Taliesin). In Irish tradition we hear of self-moving drinking horns in the Otherworld adventure of Conn (178) and of testing cups and cauldrons such as those of King Cormac. (179) We find the testing cup attached to the folktale motif "All stick together to a cup/object" (ST/Cross H 411.4.2) for instance in the Mabinogi of Manawyddan. (180)

Lindsay and Loomis indeed pointed out: "it is legitimate (...) to regard all these horns and cups as in a sense the same. Whether early or late medieval, they tend to fit into the same formulae". (181)

These vessels like the Grail of Arthurian romance are objects of Otherworld Quests. The Cup of Llwyrron son of Llwyryon which contains "penllad"/ strong drink, the Horn of Gwlgawt Gododdin which served any drink wished for, figure besides the many other objects of Kulhwch's quest at the demand of Yspaddaden Chief Giant, in the tale of Kulhwch ac Olwen. (182)

The essential characteristics of the Horn/Cup in

Celtic tradition have been summed up by Lindsay and Loomis which we summarized as follows while adding comments which regard our own Tale scenario (183):

- The horn is frequently brought by a fairy character, usually a woman (e.g. The Grail maiden), a handsome youth, a dwarf.(184)
- The drinking horn is the attribute of an Otherworld character (Bran, Llyr, Manannan), often associated with the sea. For instance: the Fisher king in the Grail legend and the allusion to the sea connections of the sender of the magical testing object in some versions of our tale, such as King Mangon/Amangon (in LC) and King Priure (DC).
- The horn is a source of plenty and an object of admiration.
- It transforms water into wine (Cont.P) or provides whatever drink is desired, such as for example Huon's cup (HB), Tagd's cup (Welsh treasure), the Dagda's horn (Irish) etc.
- It is an object of test. It will not serve the unworthy.
- It is destined to the hero, who receives the vessel and takes it away. This has been underlined by Lindsay and Loomis as being the crucial difference between Irish versus the Welsh and Grail traditions. It indicated that our tale scenario is close to the Celtic-Irish traditional pattern.(185)

The interesting observation one can make is that besides the Grail legend and our Tale scenario, there are very few survivals in Arthurian literature of drinking horns/cups with the properties described (abundance and testing). The Elucidation prefixed to the Conte del Graal and a passage in the First Continuation of Perceval entitled "La Pucelle au Cor D'Ivoire" are such instances where damsels appear from nowhere to quench the hunger

and thirst of knights on quests.(186) Damsels come out of springs, in the Elucidation, bearing vessels to offer the wayfarer whatever he desired of food and drink; the "Pucelle au Cor D'Ivoire" blows in her food-providing ivory horn (olifant) to allay hunger and quench thirst.(187)

As we see, the anachronistic character of drinking horns in the continental French context has led to word confusions and ambiguities in Arthurian literature.

These drinking horns as inexhaustible providers, objects of worship have been variously interpreted as "olifants".

For instance, in the test of "Preud'homme" episode in Huon de Bordeaux (HB), which is recognized to be of Arthurian inspiration, we find the "horn" characteristics of abundance and testing split between the blast horn of Auberon, which has healing and feeding properties, and his goblet/hanap, with testing and providing properties: it only serves wine to the worthy.

Arthurian literature has variously scattered misconstrued uses of the "magic horn" or

"cor" such as in the episode of La Joie de la Cort (Erec); the cors/corpse (in the Pseudo-Wauchier continuation) or "corpus Christi"; the "holy vessel" ("cor bénit) is associated with the castle of Corbenic (in the Estoire). In the Livre de Caradoc (Cont.P) the drinking horn is called Beneiz/Benoec/Benoit, for which there have been several interpretations.(188) Finally there is the "Tor" for "cor" in the romance of Foulques Fitzwarine actually full of Welsh traditional material. The Tor here represents a pagan object of worship, a "golden bull", probably suggested by the image of idolatry in the Old Testament.(189) It should be remembered that in the Lai du Cor (LC), an ambiguous element is similarly introduced: the drinking horn is adorned with bells producing when touched, a sweet sounding music which enchants everyone to the point of distraction (the bread carver cuts his hand, the cup bearer spills the wine etc...).

These curious transmogrifications nevertheless tend to preserve many of the original characteristics of the magic horn: these vessels like the Grail of Arthurian romance and the drinking horn of our Tale, are objects attributed to special heroes, in Celtic sagas and in folktale. They are emblems, insignia conferred to the hero by supernatural powers.

To sum up. It would seem that we are dealing with a core of floating motifs in connection with magic drinking

vessels. For instance, LC mentions that the sender of the object is a King Amangon. Similarly in the Old French "Elucidation" already referred to, a King Amangon ravished one of the damsels of the fountains and stole her cup and as a result, laid the land waste. We perceive here a theme very similar to that of the Grail and the Fisher king. Both the Christianization of the Grail and our Drinking Horn which tests the chastity of women illustrate the process of revaluation which accompanies the history and development of motifs.(190) Yet, as J.Simpson indicated, such transformations were often partial as they "left so much of the older magic visible". For instance, that the conquest of the Grail should be reserved to the most virtuous knight is a clear reminder of the Celtic mythical cauldron which will not feed a coward.(191)

The symbol of drinking vessel (cup, horn) is found used in a wide variety of contexts. In a general sense, it represents the idea of "giving-receiving" for instance in friendship and marriage. The cup/horn appears as an extension of its content. The popular beliefs in love drinks is represented in the tradition of the love cups, marriage cups (cf. the "philtre" in the well-known story of Tristan and Yseut). This symbolism of the cup is persistent: it can be noticed for instance in an early painting by Rembrandt (dated 1634) entitled "Artemise", which has been interpreted as an homage to conjugal

fidelity.(192)

The cup as symbol of marriage as well as sovereignty is also common, as for instance in the Classical representations of the myth of the rape of Youth by Death: Proserpine and Pluto, holding a cup and a drinking horn.(193) Closer to our concern, the "cup and drink" are one of the elements in the Irish myth of sovereignty, probably best illustrated in the legendary character of Queen Medb who conferred the drink of sovereignty to her successive husbands, and whose name alone suggests "drink, intoxication".(194) A cryptic early Irish text (which could point as far back as to the 7th century,~~See note~~) gives a list of ancient, legendary kings merely by stating that they "drank the mighty ancient drink", which is symbolic of the attribution of kingship.(195)

Other uses of the drinking vessel symbolism are the cup symbol of vengeance, of punishment.(196) The popular association between horns (not drinking horns as such) and cuckoldry is also well-known and is witnessed in some proverbs: "To proclaim one's own cuckoldom" (John 1,1) appears in Elizabethan stories.(197) There used to be an Old French saying: "Tel porte les cornes qui ne le void, et ne les porte qui ne le croid".(198) In the late Middle Ages, Christianity assimilated the pagan horned god to the devil and horns became symbols of disgrace, shame and evil.⁹ It should be mentioned also the popular "Yard of Ale" contest. This custom has many parallels.

The "drinking ability is closer to our concern when used as a test of "manhood", as it is the case in particular ceremonies. The accession to the succession as Chief of the Mac Leod Clan (Dunvegan Castle, Skye in Scotland) is a good example. In accordance with the tradition the successor must prove his manhood by draining the Drinking Horn of the 15th Chief Rory Mor. This is no mean feat: the ox horn holds a bottle and a half of wine!

Having thus surveyed some aspects of the symbolical uses of the objects (Mantle and Horn) which appear in our Tale scenario, it can be said that both were throughout the ages from Classical, Germanic and Celtic traditions down to the medieval period, emblems of status, talismans of power under one form or other. This view can receive further enlightenment from the comparative Indo-European studies of G.Dumézil on the relationship between (talismanic) objects and specific social functions, a question which will be considered below (see part III, B.2).

It can further be concluded that the objects of our Tale do display characteristics inherited from traditional testing objects well represented in Celtic traditions: the Otherworld associations of the object and messenger/sender, the notion of test and the fact that the character who succeeds in the test keeps the object. The specific objects in the scenario of our Tale are thus to be viewed as symbolic insignia attached to

specific characters or heroes. The function(s) of these objects should be considered within the structure of the particular narrative in which these are found and it is this aspect which is developed in part III.

King and Queen fail the test

This is a constant in 92 percent of the versions: exceptions are HtM, Sam, Mal.m, BDL. Duplication of the pattern is found in PT (and TR1 & 2) and Malory (Mal.h) where the test occurs also at King Mark's court.

The failure of the king in the drinking contest is an indication of the infidelity of the queen, and which in many instances leads to a violent reaction on his part e.g. in most "Horn" versions: LC, G.Saph., G.Sh, PT, TR1, TR2, Mal.H. The element is not found in the X and V branches of the "Mantle" versions (see schemata part I) but in Z: G.Sm, G.Lan, BDL, DF, Sgel, Spen, Fen.T, TDG. P.Bennett indicated the archaic nature of the "scene of the knife".(199) In other versions, Arthur reacts with humour, or the infidelity of the queen is played down.

No mention is made of Lancelot in the versions which indicates that the Tale antedates Chrétien's introduction of the courtly love triangle Arthur-Lancelot-Guenevere into Arthurian literature. The fact that Arthur and his queen Guenevere are systematically ridiculed in the versions introduces yet another common place topic of Arthurian literature:

- Guenevere's unfaithful reputation.

The Guenevere of the Arthurian literature of the 12th century - where the mythical background of its inherited Brittonic material is reduced to a mere stock

of literary motifs and partially preserved narrative patterns - is inevitably a product of transformations, as J.Marx showed.(200) But attached to her character are also elements, themes which, as R.Bromwich indicated, survived the transference from Celtic myth to Arthurian romance.(201)

Although her name is of Brittonic derivation, her characterization is a synthesis of themes, motifs which are found to some extent in the Welsh and Breton traditions but perhaps more typically in the store of Irish tales. These have enjoyed a continuity in tradition: for instance, the (fairy) abduction theme. Scholars recognized also in her character some elements such as unfading beauty and inconstancy, jealousy which are persistent fairy elements associated with the fairy mistress theme. The very name of Guenevere/Gwenhwyfar in Welsh is equally suggestive of her otherworldly nature.(202)

Other research has identified more specific mythical connections attached to the character of Guenevere: the underlying survival of the Celtic sovereignty myth which ranks among the chief dynastic themes in Celtic literatures, and is indicated in Arthurian literature by the allusions to amorous relationships between the queen and youthful heroes (cf.Yder, Lancelot, the king's nephews: Mordred and possibly Gauvain). There is also associated with Guenevere a notion, equally attested in

the Celtic context, of fatality and ill fortune being linked to the treachery/infidelity of a woman.(203)

Guenevere, though mostly treated as a peripheral element in narratives (204), is however frequently the target of abduction (205). Abductions (or elopements) is a favourite theme in Celtic tales.(206) The theme is found in connection with women abducted to the otherworld, from which they are subsequently rescued by the king or a hero, usually by a trickery linked to the rash "boon" motif (cf. above).(207)

We find abductions of Guenevere in *Durmart li Galois*, *Diu Crone*, *Lanzelet*.(208) Guenevere's abductor *Méléagant*, in Chrétien's *Chevalier à la Charrette* has a parallel in an episode told by Caradoc of Llancarvan in the 12th century *Vita Sancti Gildae*: Melwas, King of the "Summer regions" (209) which is echoed in Malory's version of the abduction of Guenevere by Mellygraunce during the feasts of May.(210) A Welsh triad refers to this, (211) possibly echoed in the *Conte du Graal* and in *Peredur*, where the queen is insulted by a knight, who spills wine upon her.(212) Still in the Welsh context, *D.ap Gwylim* mentions her abduction and later the *Cywyddwr*, in the tales/*chwedlau* material.(213) It is very probable that the Welsh knew of such an abduction tale connected with *Gwenhwyfar* quite early, from the evidence of an early speech-poem hinting at the incident.(214)

That the fairy abduction theme and the fight between two men for one woman, indeed a queen, refers to a mythical fight between otherworld lord and earthly king is very plausible,(215) and that it suggests a seasonal myth is a view which has been put forward.(216)

The angry and at times violent reaction of the king to the queen's failure in the chastity test can be considered a primitive element. Desire for vengeance is consistent with a heroic mentality which holds honour as essential and sanctions any action which violates/attacks it such as the infidelity of a wife or her abduction- which, in a heroic context, is plainly a violation of property rights (e.g. the tragic tales in the Irish Fenian and Ulster cycles such as the Death of Mael Fothartaig, son of Ronan; The Pursuit of Diarmaid and Grainne, The Story of Cano and Créd; The Exile of the Sons of Uisliu etc., and the eternal story of Tristan and Yseut).(217) There is in fact no clear codified distinction in early medieval legal terminology between infidelity, abduction and rape, which are confused or assimilated.(218)

In this light, the ambiguity which surrounds the character of Guenevere can be better perceived. Her unfaithful reputation derives from/is founded upon the tradition that she was shared between two men through abduction or elopement- either consenting or not. For Geoffrey of Monmouth the queen was unfaithful. These

same connotations are found in our Tale, in the Welsh Triad 80, in the Roman de Rou and the Lay of Lanval. The Conte du Graal hints at a tender feeling existing between Guenevere and Gauvain, Arthur's nephew.(219) Her adulterous reputation must have emerged rather early in the literary tradition.

Arthurian authors have tried hard to minimize Guenevere's infidelity, and accomodated it to suit the courtly love ideology. Some versions of our Tale for instance are overlaid with casuistic explanations (the queen only sinned in thought etc..; she gave a ring to a youth who killed a giant (LC,11.329 sq.)).(220)

E.Southward aimed to prove that this reference in LC points to an early tradition linking Yder and Guenevere as lovers, which is echoed in the 13th century Roman d'Yder and that of Durmart li Galois, and possibly -though this is very disputed- in the Arthurian scenes portrayed on the Modena archivolt.(221)

The fact that the oldest versions of our Tale do not refer to Arthur's wife as Guenevere but as the Queen might offer an indication of the early nature of the Tale (in its pre-continental development?)- in which the concept of the "queen" itself would be overlaid with connotations of infidelity.

It has been argued that the consistent treatment of Guenevere as an adulteress was a misconception of a faded ancient theme of the "queen" as symbol and embodiment of

the sovereignty which she confers upon marriage.(222)

The offering of the royal drink, in a cup/horn is also an element of the ritual of sovereignty conferred by the queen. This is a persistent mythic theme which is attached in the early Irish context to the legendary Queen Medb, whose name suggests the "ivresse du pouvoir".(223) In non-mythical terms, the tradition gives her the reputation of a queen with many husbands and lovers.

The Celtic concept of the acquisition of sovereignty is in general terms the marriage of the king and the queen, symbol of the land. This Sovereignty myth which has Indo-European roots is variously expressed.(224) The myth of the "Sovereignty" is further found attached to the names of the founders of dynasties in the different Celtic countries and, as R.Bromwich showed, survived into English Arthurian sources and into French with traces of its original dynastic significance in one or both of two forms i.e. the "Chase of the White Hart" and that of the "Transformed Hag"'.(225)

Accession to kingship is also marked by the acquisition of the attributes of function, the regalia. With reference to the talismanic objects given to the king, it is worth noting that Lindsay and Loomis mentioned certain differences between Irish and Welsh traditions. In Irish tradition, the king receives his talismans from the Otherworld (cf. Eachtra Cormac) and

takes them back to rule in this world. In Welsh tradition, however, the hero does not retrieve the regalia from the Otherworld but rather reigns there.(226)

For example Pwyll becomes Head of Annwfn and Manawyddan is by essence an Otherworld figure. The fact that both are also consorts of Rhiannon/the great queen, who herself comes from the Sid, indicates the Otherworld connotations of the sovereignty. We may reasonably think that this theme expressed in the Irish and Brittonic traditions (learned and popular) then transferred to Arthurian romance, may account for the original character of Guenevere. R.Bromwich cites the variant forms of the rape or elopements of Guenevere as an instance of a theme attached to a particular character which survived the transference from its source in Celtic myth into Arthurian romance.(227)

Equally relevant to the characterization of Guenevere in our Tale - and in the Arthurian context in general- is the ill-fated role which Gwenhwyfar plays in Welsh tradition, being associated with misfortunes such as the Battle of Camlan (triads 53, 84). Guenevere is seen to contribute to the decline of Arthur's reign in the Graal legends. This mixture of garbled themes, motifs hinging on kingship, loss of kingship in particular, as a result of the queen's adultery finds echo in what F.Leroux had to say about the ill consequences brought about by adultery in some Celtic tales. Probably of

biblical influence, this theme is attached to a number of early narratives both Welsh and Irish: e.g. the relationships of Blodeuwedd and Gwyddion in the Mabinogi of Math, Bécuma and Conn, Partolon and Cethair, Blathnat and Cúroi/CúChulainn caused either death or the sterility of a reign (228) -which is the mark of bad kingship in mythical terms.(229)

In the context of our Tale, the ill-fitting cloak shames Arthur indirectly, and in the spilled wine one can note the analogy with the insult made to Guenevere in several instances alluded to above. But there is perhaps a more specific analogy which links the image of the spilled cup with the symbolism attached to the drink-conferring sovereignty. As Byrne indicates "She" is equally likely to grant or withdraw kingship. "In her malevolent aspect, the Sovereignty would confer the drink of death, whereby the candidate to the kingship would not or no longer be eligible for it".(230) This withdrawal/refusal of the drink recurs in several instances, as far as we are aware, and it would be interesting to see whether this "Death by thirst" motif could be viewed in terms of a loss of kingship.(231)

It is thus not without reasons if the queen in the Arthurian legends presents an aura of infidelity. The continental/French Middle Ages have transformed into courtly love a theme they could evidently not understand. (232) Arthur's characterization as a cuckold in our

Tale, which is reminiscent of the thematic of fabliaux-like narratives derives thus from a misunderstood tradition concerning his queen Guenevere. In the Tale of the Chastity test, the motif of the unfaithful queen is used to focus the attention on the winner of the contest; Arthur is made to appear equal to his peers.

A number of traditional Arthurian characters are put to the test

This is witnessed in 70 percent of the versions (particularly in the earlier ones): the "sénéchal" Kei, Bedoer, Yvain, Gauvain, Caradoc Brefbras, Perceval, Erec, Yder, Girflet/Guivret.(233)

On the question of early Arthurian onomastics, we refer to the works of M.Richards, J.Marx and R.Bromwich in particular as well as to J-Cl.Lozach'meur.(234) The recurrent presence of certain of these heroes such as Kei, the cup-bearer Bedoer, Yvain, Gauvain, Caradoc Brefbras, Perceval and Erec testify to the Brittonic filiation of the Tale. Lancelot on the other hand is a French creation and with the exception of Lanzelet, (LZT) only appears in later versions (Mal.h, Cmt). There is the presence of Galaal^{who} appears as brother of the heroine in Biket's Lai du Cor. This is a puzzling reference as it offers an indication that the name refers to an early Arthurian character, whether of Celtic derivation or not which pre-dates the Galahad, the perfect knight, son of Lancelot in the 13th century Queste del Saint Graal.(235)

Some characters like Bedoer (Bedwyr) and Kei/Keu appear to have been closely associated with Arthur very early. They are Arthur's foremost warriors in the oldest stratum of Welsh tradition relating to Arthur (e.g. in an early Welsh poem of around the 11th century entitled "Pa

gur yw y porthaur"/ what man is the porter, also in the tale of Culhwch ac Olwen), and their status would appear to be more mythical than historical.(236) Cei and to a lesser degree, Bedwyr, is praised as a warrior in the Old Welsh poem "Pa gur", where he is attributed wonderful feats and he figures next to mythological characters such as Manawydan son of Llyr and Mabon son of Modron (237); he is mentioned also in an early speech-poem about Gwenhywfar's abduction.(238)

This eulogistic portrayal of Cei is also found in the Welsh tale of the "Dream of Rhonabwy" and in later Bardic poetry (239) whereas his character undergoes degradation in the continental French context (240) and in the Welsh tales (The Lady of the Fountain, and Geraint son of Erbin).(241) This is due to Cei's sharp tongue reputation which is reminiscent of the epithet attached to the Irish character Bricriu (Poison-Tongue).(242) Such a character-trait, which comes to the fore in our Tale, is however already found in early Welsh tradition: in Culhwch ac Olwen and in the "Pa Gwr" poem.

As a point of interest, we read in the "Pa Gwr" poem that "Cei mocked them (the enemies) as he cut them down".(243) Thus it could be that Cei's sarcastic reputation represents, as R.Bromwich implied, an amplification of a particular incident which was attached to him in early tradition.(244) It could equally be the survival of a singular warlike "trait"- as seems depicted

in the "Pa Gwr" poem. It has indeed been suggested that the Arthurian Kei/Keu's "gabs" (from Old French gab, in its primitive sense: mockery, insult) refers to an old tradition which expresses warrior-like hostility, and for which parallel evidence can be traced in Norse rituals.(245)

Other names which recur in the versions derive from the personal nomenclature of legendary/historical? Brittonic heroes who, though originally independent, were attracted at an early stage into the Arthurian cycle.(246) For the most part these were heroes of the Old Northern British kingdoms: the character of Yvain li fiz Uriens (Owein son of Urien Rheged) (247) or Perceval (the name Peredur in early sources refers to several north-British heroes (248) and Gauvain (Gwalchmai son of Gwyar), who became known in the early Welsh tale of Kulhwch ac Olwen and in the (Welsh and continental) romances as Arthur's nephew.(249) Others like Erec (Gereint son of Erbin) (250) and, it has been argued, Caradoc Brefbras (Caradawc Brecbras), are heroes who played a part in the founding of the kingdoms of Dumnonia, in Cornwall and Armorica.(251)

Yder fiz Nuz from Edern son of Nudd (who figures besides Gwynn son of Nudd in Kulhwch ac Olwen) and Girflet (fiz Do) from Gilfaethwy uab Don are Welsh characters which have mythological associations.(252)

About Yder, we refer to the study by Southward which

gives a thorough account of the traditions on Yder, to Bromwich and to the critical edition of the Romance of Yder by Adams.(253) As to Girflet/ Guivret: both names occur in the Arthurian context and they could designate the same character. In the romance of Erec there is mention of Guivret "le Petit Chevalier" and in the Mabinogi of Gereint, he is named Gwyffred Petit or the Little King/ Brenhin Bychan in Welsh.(254) He occurs as Guivreiz in the Lanzelet (LZT).(255) The character is thought to be a dwarf. In this sense he would be akin to the Fairy King Auberon and other such characters of folktale who are prominent in Irish and Welsh. These often seem to appear as supernatural helpers, or testers in conjunction with magical objects, vessels.(256)

We have already said that a dwarf is frequently mentioned in the versions as the owner of the magical testing object or as the messenger, for instance in G.Lan, DC, HB. The "Boy" who brings the three testing objects (mantle, horn and knife) in the English Ballad of the Boy and the Mantle (BM) is a small fairy character and indeed in that sense, a dwarf. V.Harward mentions that dwarfs in romances and tales, are conventionally paired with unfaithful wives and indeed dwarfs do fulfil such a role in for instance, the Icelandic version (SR).(257)

These remarks serve to indicate that in its early versions our Tale presents a nucleus of traditional

Arthurian-Celtic heroes: some semi-historical and legendary, some fictional or mythological. The recurrent presence in the versions of our Tale of Yvain (fiz Uriens), Yder (fiz Nut/z), Girflet (fiz Do) are rare instances in Arthurian literature of borrowings of Welsh heroic characters together with their patronymics.(258)

The case of Caradoc Brefbras whose epithet though distorted (see below) is cognate to the Breton Brechbras (Welsh Vreichvras), Arm-Strong is interesting. Though he may be a lesser figure in the Arthuriana, it is apparent from the evidence that in early tradition Welsh, Cornish, Breton, he was once like the preceding characters just mentioned, an independent hero of some importance.

All fail the test save one who receives the object as a reward. Caradoc and his faithful lady are frequently the victors

- Caradoc.

The versions in which the name Caradoc occurs (LC, Wun, Cont.P, Parz, DC, RC, LCm, MO, VR, BM, Cmt, S.Chr., LCT, (Teg) appear to be grouped in the X family of the "Mantle versions" (Fig.4, part I) and in the main branch -i.e. not C- of the "Horn versions" (Fig.3, part I). It shows that Caradoc is found in what we consider to be a "close-knit" nucleus of Tale-versions, which exhibits consistently the Tale "traits" underlined and gathers most of the earliest versions.(259)

Though not the winner in all versions, for instance in G.Saph/G.Sh (king of Spain), HB (Huon, his lady Esclarmonde and 4 peers), DC (Arthur and messenger), Caradoc's recurrent presence (with variant spellings) in about 36 percent of the versions is a strong enough proportion to indicate some sort of traditional link between this name and our Tale.

- Caradoc Brefbras

Among the versions, 18.4 percent (see figs.3-4, part I) mention also Caradoc's epithet 'Brefbras' ('Short-arm'), in variant forms Briefbras, Briebras, Brumbras, also found corrupted into 'Karidorebaz'. The occurrence of the name plus this epithet is of particular

interest as it is held to be a misinterpretation of the Breton 'Brechbras' (Welsh, 'Ureichvras'), 'Arm-strong'.(260) It raises a set of problems: such as whether the associations of Caradoc, epithet and faithful lady are traditional?

- The Faithful lady

This lady is nameless, except for a few versions: Cmt (Galeta), Cont.P (Guigner, Guimer). Some versions have a different winner (female or male): LZT (Yblis), SR (Kardon), Sam (Valentina, daughter of Garlant, King of Ireland- Samson son of "King Artus of England" is the lover of Valentina), GSm (young wife of the old King of Spain), G.Lan/G.Kron (young wife of an old knight/king), BDL/DF (wife of Mac Reithe), Fen.T (wife of Fenian enemy), Sgel (fairy lady), PT (4 ladies), TR1 (2 ladies), Tr2 (13 ladies), . Spen (Amoret), Mal.h (4 ladies), Aus (King and Queen), Teg (Tegau Eurvron/Gold Breast and unnamed husband). No winner in HtM, G.S.Kron, Mal.m.

The name given in Welsh to Caradoc's lady (Tegau Eurvron/Gold Breast) adds a puzzling element to the "Caradoc cōnundrum" and offers another example of what R.Bromwich described as the "problem of eulogistic epithets": these were symbols in Celtic/Brittonic tradition which were altered through the centuries, influenced by various material and elaborated upon.(261)

i. The character of Caradoc and related traditions

The name Caradoc is found in early Celtic sources: Caratauc (*Old Welsh form*) , Caradawc (*W. Welsh*). (262) Caradoc/ec/euc is also known in Breton. (263) The popularity of the name and its variations in the Brittonic context (toponymic, hagiographical) probably indicates its antiquity and it is likely that there was a common pool of tales/legends, related to various "Caradocs" and which subsequently entered the romances. (264) We may witness the same phenomenon as was explicated by P.O'Riain about certain saints' names: the splitting and multiplication of a single saint's name at different times, in different contexts, gave rise to different stories and cults (265) and conversely, there probably occurred fusions of diverse characters with the same or with similar names.

- Caradoc Brechbras/ Caradawc Vreichvras.

The evidence suggests that Caradawc Brechbras/Vreichvras was a Brittonic hero whose fame has not survived well in the extant Welsh & Breton records (i.e. hagiography, genealogies and the pseudo-historical tales and romances). (266) Whether historical or not, Caradoc Brechbras who was known in Brittany at an early date, (267) reached the French where he became known as 'Brefbras', the earliest occurrence of the name being in Chrétien's Erec (mid-12th century). (268)

- The strategic importance of the 'Livre de Caradoc' (First Continuation of the Old French Perceval) in relation to this name and its epithet 'Brefbras'.

The version Cont.P represents indeed an interesting version as it is part of a set of stories about the hero Caradoc Brefbras which are grouped in the 'Livre de Caradoc' (Branch III of the Continuations of Perceval).(269)As M.Rossi rightly pointed out, these adventures represent a biography.(270) It extends from Caradoc's birth (in strange circumstances), to his experience of tests of valour until his marriage and accession to status.(271)

Stylistic and structural evidence show that the 'Livre de Caradoc' was introduced "en bloc" into the Continuation as the work of one author, by a "remanieur" anthologizing existing stories.(272) This is a "cycle" centred on a hero Caradoc which is unique in medieval literature and suggests a possible conflation of traditions related to either a Caradoc, or possibly several Caradocs, previously in the orbit of Arthurian literature.(273)

The Caradoc compilation exhibits intriguing primitive material which are traced in early Welsh and Irish literatures, as well as in the folklore of Brittany and Scotland: the Beheading Challenge; the reference to the three animals Lucanor- Tortain- Guinaloc; the episode

of "Caradoc and the serpent" and finally the Lai du Cor-type material (i.e. our version Cont.P). It shows evidence of having been drawn from a plurality of Breton sources.(274)

ii. A tradition of particular interest to us is the association of Caradoc and a faithful lady

An examination of the last two episodes of 'Livre de Caradoc' just mentioned- i.e. the serpent story and the Lai du Cor material or the Chastity test sheds some light on this question: the serpent episode tells how the hero Caradoc married a devoted maid and the Chastity test episode glorifies the fidelity of Caradoc Brefbras's wife.

Several points command our attention:

-If these two episodes were originally independent tales/narratives, is there a particular logic presiding over the order of their inclusion in the 'Livre de Caradoc'? (275)

-Also, how traditional is the association of these stories (serpent and chastity test) and Caradoc B.B ?

We recall that in the Old French 'Livre de Caradoc', Caradoc is plagued by a serpent which fastens around his arm. He is delivered thanks to a woman who sacrifices her breast (source of milk) to the serpent. They marry. *Then* follows the version of the Chastity test.(276) Too far fetched to have simply been "created" by the French to

explain the puzzling epithet which they understood as 'Brefbras', 'Short-arm', it is more likely that this strange story was attached by the Bretons to a known hero, Caradoc Brechbras as an onomastic tale. The Celtic epithet which meant 'Arm-strong' helped to associate the story with the character. (277)

It has also recently been said that this (independent) story of Caradoc and the serpent was drawn into the Old French Caradoc-compilation by the Chastity Test episode.(278) However, this view is challenged by our comparative study of the structure and articulation of this "serpent tale" in all its known versions i.e:

- a- the Old French 'Livre de Caradoc' in the First Continuation of the Perceval (The Continuation Gauvain) and in derived versions such as Renart le Contrefait and the Alsatian Parzifal.(279)
- b- the Scottish Ballad of the 'Queen of Scotland'.(280)
- c- a Latin text from the Life of St Budoc and Ste Azénor, in the Breton Chronicle of St-Brieuc (late 14th century).(281)
- d- the Breton 'Gwerz' of Ste Enori (several versions exist).(282)
- e- a Gaelic tale collected by J.F. Campbell in the late 19th century, very close in details to the Old French version.(283)
- f- another Gaelic tale, 'A Maraiche Mairneal'/the Seaworthy Seaman, collected by the School of Scottish

Studies, Edinburgh, 1959/1974.(284)

Our study, which we must summarize here, led to the hypothesis that the Chastity Test episode was rather tacked onto the 'Livre de Caradoc' as a sequel to the "serpent episode", in replacement for a lost original ending.

G.Paris had already pointed out the gap in the story line of the serpent episode: the injunction made by Caradoc to his wife not to reveal the existence of her golden breast to anyone, not even to a woman, lest she be thought unfaithful, hints at further adventures which are not told. But Paris ignored such a sequel represented an episode of "calumniated wife, exile and return" which we deduce from the comparative evidence offered by the other versions of this "serpent story", in particular the Breton versions and the recently collected Gaelic tale of the 'Seaworthy Seaman' (A'Maraiche Mairneal). The correspondences in the structure and articulation of the events, in both Breton and Gaelic versions, may suggest as Loomis intimated an import of this story to Scotland by Breton/French "conteurs", at the court of David I in the 12th century.(285)

It emerges from the comparison of these texts that the structure of what we call the "serpent tale" presents itself as: test (serpent)-marriage//test (calumny-exile) -reunion (re-marriage). The repetition

test- (re)marriage complies with the canons of folktale as described by A.Bruford and by V.Propp.(286) This structure corresponds to what S.Thompson would describe as a complex tale versus a simple tale.(287)

Further, the motif of the "Golden Breast" offers a mnemotechnic link between two episodes (the serpent episode and the next). It provides grounds for a sequel story of "calumniated wife" where the reputation (of the wife) is unjustly maligned and subsequently rehabilitated.(288)

We suggest that the author/compiler of the 'Livre de Caradoc' who was looking for an adventure to complete his curtailed story, thus added the Lai du Cor material (Cont.P) as a convenient stop-gap because it offered a narrative of proved fidelity, already attached to Caradoc and his lady. Such compilations are frequent in oral tradition as Bruford showed.(289)

It is tempting to think that this mnemotechnic function fulfilled by the "Golden breast" motif is supported by the very names of the female protagonists. Our detailed onomastic investigation revealed puzzling correspondences between (popular) hagiographical traditions in Brittany associated with the names (St) 'Guigner' (cf.Caradoc's lady in Cont.P), a (St.) Guengar and (Ste) Azénor/Enori. These female saints were reputed, and thus prayed to by nursing mothers, for providing abundance of milk.(290)

They are to be related also to traditions attached to Ste Gwen/Gwen TeirBronn (Three Breasts), to whom, in Brittany, a legend of golden breast is associated.(291) Gwen Teir Bronn is known as Alba Trimammis, mother of St Gwennole, in the 9th century Vita Winwaloei (by Wrdistan, abbot of Landévenec); in the Welsh Lives of Saints-Bonedd Y Sant (12th century), she occurs as the daughter of Emyr Llydau (i.e.ruler of Brittany) and also as a mother of saint.(292) The idea of "Gold Breast" is also found in the epithet of Tegau Eurvron (T.Gold Breast) who is Caradawc Vreichvras's faithful wife in Welsh tradition.(293) However, there is no evidence of any "serpent story" attached to either Tegau Eurvron or Caradawc Vreichbras in Wales.

- The whole question of Caradoc's relation to the faithful lady is thus puzzling. What can be inferred?

We witness it in two separate scenarios, which have independent existence: a tale of man plagued by a serpent, and delivered by a woman's breast; and a tale of Chastity Test by means of a magical drinking horn, both of which have been compiled in an Old French work of the late 12th century. Whether these traditions were originally attached to the character of Caradawc Vreichvras in Welsh tradition or whether it is mainly a Breton phenomenon is hard to ascertain and is a matter for debate.(294)

There is evidence for a fixation of the "serpent

story" to the name Caradoc Brechbras, in Brittany.(295)
Curiously, there is no apparent evidence for it in Wales except the notion of the "golden breast" suggested by the name 'Tegau Eurvron' paired with that of Caradawc Vreichvras in late Triads, where these characters stand as an exemplary couple.(296)

As regards the tradition of Caradoc (B.B) and the Chastity Test, we find no trace of it in Breton sources. On the other hand, it was in vogue in Arthurian and Welsh literature. 'Brech/f-bras' or not, Caradoc's fame extended to English medieval literature where, the Ballad of the Boy and the Mantle (BM in our versions) aside, it occurs in an early English lyric "Annot & Johon": "Trewe as Tegeu in tour" (True as Tegau in the tower) and "Cud as Cradoc in court carf the brede".(297) This evidence indicates that a tradition linking Caradoc and test(s?) was known in England (and thus Wales) by the 13th century. Was Tegau also a well known heroine of adventures which have ~~been~~ lost ? Her reputation as a paragon of fidelity was by all means well established by that time.

- The problem of Tegau Eurvron (298)

No named heroine is consistently associated with Caradoc Brefbras, outside Welsh tradition where she is named Tegau Eurvron-Tegau Gold Breast. With or without the epithet, 'Tegau' is in general popular among poets and the cyfarwyddau for her legendary fidelity/chastity.

If the association of Caradoc Vreichvras and Tegau Eurvron is traditional in Wales, why are the references to this couple late entries in the Triads (14th century)?

Why also do these earliest references not mention her epithet?

iii. Some conclusions and hypotheses: several options can be considered:

(a) Caradoc Bre/ich-bras was not traditionally associated with a faithful woman. And the whole tradition is a late invention of Breton/French "conteurs", which explains why the lady is nameless in most of our versions. It later reintegrated the Welsh Triads and was taken up as part of native lore - which is by no means an isolated phenomenon.(299) But why the peculiar name Tegau Eurvron?

(b) Tegau Eurvron is a traditional Welsh character paired with Caradawc Vreichvras, whose name and fame have not survived in the extant (early) sources (Welsh, Breton, Arthurian), but were revived under the impulse of continental romance material attached to Caradoc Brech/f-bras (such as the Chastity Test with a magic object).

(c) Tegau Eurvron may merely be a periphrastic expression equivalent to "la Belle au Sein d'Or, the Beauty/the Fair one with the Golden Breast"? Our view is that the name could represent a "souvenir" of a tale or tradition which

had been attached on the continent to the hero Caradoc Brech/f-bras and his lady whose fidelity was also well-known. It is not inconceivable that it is the "serpent tale" which was so remembered. The name would thus illustrate a case, not uncommon in Welsh literature, where originally Welsh/Brittonic heroes having developed into continental literary characters were reintroduced into Welsh tradition and readapted/taken up? as part and parcel of "native" lore.

The feast thus ends, Caradoc and his wife are given the object as a reward in most versions

Some exceptions: the feast continues and the court sends the messenger away with the irksome object (Germ.S, BDL-DF, PT). The feast continues and there is merrymaking (AH, Germ.S, PT).

C. CONCLUSIONS

The "Anatomy of the Tale" gathered reflexions on the Tale "traits" and attempted to account for their recurrence in Arthurian literature but also for the diversity of their origins. As a result, the section presents a series of tiny "monographs" on a selection of topics which appear indeed to be strongly represented in Arthurian Celtic literary tradition, though they can be shown to find parallels in non-Arthurian literatures, reaching into the recesses of comparative Indo-European themes and mythical constants.

Aware that the elements found in the lays, romances and sagas of Arthurian-Celtic literature are but one -though privileged- expression of a body of traditions which may be witnessed in different aspects or sectors of medieval culture, we have also drawn parallels and made associations with material from different sources whenever relevant: oral (tales), proverbial (popular sayings), customary, pictorial, iconographical.

Part II therefore constitutes a background study paving the way for the interpretation of the Tale, which is the object of part III.

Part III: TOWARDS A DEFINITION OF THE TALE.

A. THE TALE IN THE MEDIEVAL CONTEXT.

The rapport between literature and reality is mediated by several factors which create fiction: imagination and the intention of the Tale which is a durable message to the world. It is in order to grasp its meaning that we need to have contextual information about the ideas, mentality and culture behind the Tale. These "culture-bound codes" (the expression is from Todorov) transmitted by the Tale give the modern reader insight into its appeal and relevance for medieval audiences.

Our Tale is part of what Poirion defined as the system of medieval literature, the logic of which corresponds to the function it fulfills in society. (1) Therefore as we aim to define the Tale according to what it stands for in terms of milieu and cultural structure, the following points were considered: the importance of the impact and interaction of the medieval literary context and elements of socio-historical reality in the treatment of the subject matter. The subdivision into (a) literary context and (b) socio-historical realities is formal since matters pertaining to both literary, cultural and socio-historical elements will be discussed under both headings whenever required.

1. The literary context

The cultural period in which the Tale was composed and flourished appears to be 12th-13th century Arthurian milieu, on account of the approximate dates of the earliest attested versions (LC, ContP, LCm, LZT).(2) These indicate that the Tale as such was in existence at least in the 12th century. The sophistication of the earliest version, the *Lai du Cor* (LC), suggests the existence of earlier version(s). The bulk of the production of versions (both variants, Horn and Mantle) is spread across a few centuries up to the 20th century. From the 12th-13th century, it took the form of lays and interpolations in episodic romances; it culminated around the 15th century, in farcical pieces e.g. in the German *Spielen* (Shrovetide plays) or in ballad form (insular and Scandinavian contexts). These by nature are "more likely to presuppose a tale or established tradition rather than precede them".(3) The Tale disappeared from the French scene in the 13-14th century only to reemerge two to three centuries later, with the general revival of interest for tales from Antiquity and the Middle Ages (e.g. *La Coupe Enchantée*, by La Fontaine inspired by *l'Ariosto*). The "upsurge" of the "*Querelle des femmes*" in West Europe around the 15th-16th century might have revived the appeal of the subject matter.(3a) The Tale survived late in the specific genres of the ballad, plays

and fables probably on account of its burlesque moralising topic, This echoed the anti-feminist and misogynist tendency which had become so prominent in the clerical and erudite secular writings of the 15th century onwards.(4)

If there is a correlation between the popularity of some literary trends, topics and genres and the popularity of the Tale at certain periods, witnessed by the abundance and clusters of versions at particular times and places (cf. Parts I: The Tale in Time and Place), there are some consistent elements in the Tale. These account for its appeal and durability right across the board of medieval narrative literature. This is what we are about to investigate.

1.1. Tale and genres

The comic appeal.

The immediate appeal of the versions of the Tale is created chiefly by the effect of the burlesque. Loomis remarked that this farcical element (test of chastity with a magical Drinking Horn/ Mantle) probably belonged to the repertoire of conteurs at a fairly early stage.(5) The strong farcical element is exploited to a greater extent in some versions than in others. For instance the Mantle versions make the most of the comic potential of the situation by dwelling on the degree of fidelity of each woman (indicated by the length taken by the Mantle).

As a point of interest, most "Mantle" versions are comparatively long when compared to the "Drinking Horn" ones (e.g. the Lai du Cort Mantel has an epilogue on the general wantonness of women adding about three hundred verses with the process of systematic repetition).(6) As a short narrative, the Tale has features linking it both to literary tales and medieval folktales (i.e. jocular anecdotal tales of trickery).

The impact created by the Tale on the audience is different depending on whether one considers it in the late medieval adaptations of the Tale (e.g. the popular genres of the German Spielen performed during the Fastnacht (Shrovetide) customs or of the English and late Gaelic Ballads) or in its earliest forms (e.g. lays and

equally early versions interpolated in the larger works of the romances). In the German *Spielen* for instance, the comic effect is partly achieved by the "mise en scène" of heroes of a different epoch who, as Ph.Ménard remarked, (7) appear ridiculous and cause laughter. In the case of the lays, we have an early parody of Arthurian romance and the period of composition of the lays is contemporaneous with the production of the major Arthurian works. It seems however paradoxical that the *Lai du Cor* in particular, which is the earliest extant lay (and is even referred to as a "geste" by its author Robert Biket), (8) should already insinuate the parody and derision of the Arthurian world, at a time when there was little material to parodize. We would have expected this to be more in the realm of the later genre of the *fabliau*! Or is it that the parodic tendency is "omnipresent" (9) in all literary forms, acting as a cynical, ironical counterpart to any ideology, even nascent?

The parody introduces variation within genres. It introduces a discrepancy/a clash between on the one hand the style, language, motifs of a tradition well established in the "imaginaire" and the habits of audiences and authors, and on the other, the actions, characters, objects and words situated outside this context, often at the opposite extreme. For example, the striking, unusual feature here in our Tale is that at the

bastion of feudal ideals and heroic high deeds (i.e. at the Arthurian court), the "heroes" are women, challenged to prove their fidelity to their husbands by the Mantle Test and conversely, the male heroes are tested by the Drinking Horn test, not for their bravery or knightly virtues but for the virtue of their wives. The result is comical.

Ménard remarked that there is no rigid opposition between the genres in early medieval literature.(10) Although the composition of the Tale antedates fabliau literature, little is known of the origins of the genre and of the reasons for its disappearance. It emerged in the late 12th century, bloomed in the 13th and disappeared in the 14th century.(11) In its early forms, our Tale is borderline between the fabliau for its style and treatment and the lay for its overall context (Arthurian) and form (12) and has been classified as both.(13) Donovan qualifies the Lai du Cor of "elevated fabliau", (14) and Bédier called this intermediary genre of "merveilleux-bouffe".(15)

Modern criticism now admits not only that literary genres in early medieval times are not easily defined, but that genres, when defined, are not static phenomena, they evolve with time.(16) Further examples of lays which "slipped towards parody" are: the Lai du Lecheor, Ignaure, l'Epervier. The production of lays and fabliaux corresponded to vogues which overlapped and some versions

of our Tale inherited from both literary trends.

If we do attempt definitions it could be said that both lay and fabliau represent courtly and anti-courtly developments of the medieval short narrative.(17) The fabliau genre by its humour and realism opposes the courtly ideals or official ideology. This ideology is exemplified by the lay which is serious, lyric in tone and often dealt with amour courtois and "Breton" supernatural in an Arthurian setting.(18) The fabliau or "conte à rire" on the other hand -and attention will be given to this below- betrays contamination from folklore and the comico-clerical literature, and shows as Lee remarked, the non-courtly aspect, the other, unofficial side of the medieval world.(19)

The ballad form which the Tale also assumes in several versions represents another problem of genre definition. Without entering into great details, it can be said that the ballad gradually evolved in 12th century Europe from the earlier genres of short narrative.(20) Around the 13th-14th century, it took a fixed form which is specific according to the context: whether English - e.g typical ballads are the Boy and the Mantle (BM) & Arthur's Horn (AH)(21)- French, German, Scandinavian, Gaelic (22) or Breton gwerziou or songs.(23) Their subject matter and style reworked the literary traditions of the preceding age: learned traditional storytelling in which there is a strong element of ancient lore, all

skillfully blended and adapted to suit the particular verse forms.

The ballad versions of our Tale show either amplification such as the triple test in the English Ballad of the Boy and the Mantle (BM) and in the Welsh prose text (Teg), and in the Scandinavian Skikkju Rimur (SR), or loss of elements such as: loss of the Arthurian setting (e.g. in the German versions: it is the court of the king of the world), loss of the original sequence in the scenario of the Tale (e.g. in the ballad AH). In the case of the Gaelic and the Irish lays, the action is replaced in the context of the native Fenian tales. In fact, the series of versions of the Tale constitute a corpus, the evolution of which follows the transformation rules characteristic of the changes and development of tales within an oral or semi-oral literary tradition (24). As it developed from independent short narratives (lay, early ballad) it survived equally in literary and popular, folk genres. We find it as interpolations in episodic long works (the romances and their later reworkings e.g. Mottulssaga/ MO, Renart le Contrefait/RC, L'Ariosto/OF, La Fontaine/Font., The Story of Diarmuid and Gráinne/TDG) - being adapted to suit the ethos of each work while remaining "true to itself", that is essentially comic. It is found in later and more popular forms e.g. late ballads, songs and plays as the Tale made its way into the theatre of J. Benavente (CE).

Our Tale is therefore difficult to catalogue according to genres but the spread and diversity of its versions stress, underline, the value of the comic element in the appeal and durability of the Tale. The Tale is given a comic treatment throughout the versions; at times we are invited to smile, at others we are compelled to laugh. It is very probable that a medieval audience might have reacted somewhat differently to particular details here and there but on the whole, the modern reader is equally responsive to the treatment and to the topics developed in the Tale.

1.2. Tale and topics

The subject matter locates the Tale in the atmosphere of the medieval comic, with laughter at human flaws, and ludicrous extraordinary situations. Laughter at the expense of people's misfortunes is characteristic of the comic expression which is not limited to the fabliau genre as, for instance, Ménard and Mercier have shown but sooner or later pervades most medieval literature.(25) The comic tales abound in themes of trickery and mockery often with a sexual component. They are widely diversified in their form and treatment: from refined masterpieces to the simplest comic, caricatural and crudely treated in a trivial, cavalier tone or in vulgar language.

The comic genre has a tendency to use certain topics

among which, tests of faithfulness and chastity of women score highly.(26) They range from biblical stories to literary tales and folktales worldwide and we can only say that the deep motivations for the concern for such a topic lie beyond the scope of our present study.

Examples in literature are plentiful and varied, the triangular relationship being a "locus classicus" in such tales: jealous husbands, crafty wives; zealous lovers and greedy, lecherous clerics.(27) For instance, one third of the extant fabliaux are tales of adultery (the unfaithful but sympathetic wife versus the naive cuckold and unsympathetic husband). Similar topics run through the medieval period in Europe. Apart from Boccaccio and Chaucer, we find examples in the Celtic insular context: Welsh short narratives in verse or prose, 14th century novellae, 16th century Areitheu or parodies (28) and Gaelic satirical poems.(29)

This comic literature expresses a sharp and shrewd observation of the world with cynical realism and ironical intent, quite the reverse of the high flown refined idealistic romances. Both literatures however belong to the realm of fantasy and romantic fiction. There is indeed a qualitative difference between the moralising literature (inspired by clerical anti-feminism or forthright misogyny apparent since Antiquity (Juvenal)) and the tone of the comic medieval tales, which is quite often sympathetic towards the victims.(30)

- The focus: the women of the court

In our Tale we have a burlesque situation in an Arthurian setting. Arthur's court is the usual place where the adventure starts and ends.(31) It is a cliché framework for the ethos of prowess and heroic deeds of chivalric romance. The striking, unusual feature here is that the heroes are women, challenged to prove their fidelity to their partners, directly, by means of a magical mantle and indirectly, by the husbands' ability to drink from an enchanted horn.

Are we to interpret this as a courtly influence ? Courtly influence may be felt on the grounds that the tale praises the notion of "loyalty to a love engagement" which -if we refer to the study made by Lise Lawson on the subject (32) - is the pattern pervasive in the courtly lays of Marie de France. (33) There is for instance an element of literary sophistication in the *Lai du Cor* (Guenevere sinned in thoughts...) which reveals some courtly love casuistry. The general concern for love, women and fidelity could justify a courtly literature influence on the *Tale* at its time of composition. (34)

However, in order to form a judgement, we must check whether the ethos of the Tale corresponds to that of the use of courtly love within the context of medieval

narrative literature. The "courtoisie" was mainly a literary ideal and had the sense of refinement of the mores under the influence in literary circles of Aliénor d'Aquitaine and Marie de Champagne. Courtly love, codified by Andreas the Chapelain was originally defined in the Southern French Troubadour lyrics (fed by classical writings) as the adulation of a lady.(35) This trend is also found in mariolâtry (ⁱⁿpoetry dedicated to the Virgin Mary).

Courtly literature (or "roman courtois") has been explained as a translation into the realm of chivalric action of the ethos of courtly love. (36) This transposition of the feudal loyalty to a lord into loyalty to a lady love, that is the notion of "love service", was a new creation of the Northern France *frouvères* of the 12th century. It was they who adapted the sensual, melancholic lyrics of the troubadours to the taste of the northern Capetian court, a society of warriors pragmatic, austere and prudish. In general terms, the motivating force for martial action in courtly narrative shifted characteristically away from values such as lineage and loyalty to a lord. The focus went to the ennobling power of the "fin'amor" which heightens the qualities of the lover/knight and sometimes confers him those he lacks - since he must prove himself worthy of the beautiful and virtuous lady by successfully withstanding tests and hardships. In courtly terms this

love or "fin'amor" which revolves around the conflict of desire and satisfaction, is adulterous. (37) For example the famous loves of Lancelot & Guenevere, Tristan & Yseult. Arthur's court became the symbol of such ideals, manliness, courtesy and gentleness. This was particularly so after the works of Chrétien de Troyes gave Arthurian literature its framework: the love between Lancelot and Guenevere which conferred the romantic posterity to the Arthurian legend.

The whole ethos of our Tale (being farcical and jocular) lacks the refinement in dealing with love matters which characterizes courtly literature, even when it aims to be comic. (38) The Tale entertains at the expense of women, cuckolds and the Arthurian court -which carries elements of popular, folkloric origin- and determines as such an uncourtly atmosphere. In the early versions of the Tale, there is also no indication of Chrétien de Troyes's "time bomb" (the adulterous love of Lancelot for Guenevere) though it is duly drawn into the scenario of later versions HtM, PT (abbreviations list). So, none of these characteristics of courtly literature are actually represented in our Tale even if the characters tested have infringed the law of courtly love: "Thou shalt keep thyself chaste for the sake of her thou lovest". (39) What we have is a sort of reversal of the themes and ambience/genres of courtly literature.

The courtly code, put forward in courtly narrative,

basically addresses men dedicated to martial deeds for the esteem of their lady. (40) From their behaviour they derive their social status of noble, virtuous knights, which indicates how the northern courtliness remains embedded in epic saga roots, in which women ultimately play a secondary (catalyst) rôle and are valued in terms of their beauty and chastity.

In our Tale the worthiness of the ladies reflects the honour of their respective lovers. Thus, here, the courtly ideology is viewed in full light: essentially male orientated, incorporating both the exaltation of the lady, and anti-feminism when she betrays the love-bond.(41) Chastity as the basis of honour for women being a traditional concern in literature is characteristic of heroic values and corresponds to the notion of bravery for men. We do not have to scratch very far beneath the thin veneer of cultural refinement to uncover primitive responses.(42)

The focus on women is not limited to medieval courtly literature. In particular the comic intention directed against women occurs very early in European literature. If we take the example of Old Irish literature where (with the exception of classical literature) the oldest form of literary expression of the comic is found: the 8th-9th century "Mirror of Princes" writings, the Teachings of Cormac, use the ridicule with a satirical anti-feminist purpose (43) - doubtless

influenced by monastic views. Cynical assumptions about women meant to cause laughter appear throughout the early Irish saga literature: the Story of Mac Datho's Pig (44) and The Cattle Raid of Cooley (45) are sparked off by the cunning advice of women to their husbands. Bricriu's Feast is probably the best example with the episode of the Ulster women's struggle for precedence.(46) The description of their rush to the feasting hall is frankly hilarious.(47)

Women's concern for precedence at the court represents a primitive element. We trace it in the Arthurian lays of Lanval, Guigemar, in Erec and Enide (the falcon episode), in the late Irish Arthurian Story of Grey Thigh/Sgel,(48) and among other examples from Old Irish literature, in the story of Bricriu's Feast already mentioned.(49) The 10th century story of the death of Derbforgaill tells how the "bantracht" teamed up to maim the only one of them who passed the set test, out of jealousy and envy.(50)

The question of precedence is a motivating factor in our Tale, with Caradoc's beloved inspiring the jealousy of all other women and in particular, of the queen. It is certainly prominent in the Mantle variant of the Tale where the ladies are eager to possess the Mantle. Boasts and wordy arguments for precedence are a pattern of feast gatherings prominent in heroic society, which Irish sagas have uniquely preserved.(51) G.Dumézil has remarked that

the similarities existing between legendary themes among Indo-European groups were partly due to their analogous socio-cultural conditions. For instance, the intensity of the collective life style is emphasized by the drinking bouts (the importance of mead, horns and cups) and masculine and feminine rivalries at feasts which underline the special function which these great festive gatherings fulfilled in those societies.(52)

At the heart of this ethos is the concept of heroic excellence aristocratic and warlike in spirit(53) and the belief that the heroic excellence of a champion/hero must be equalled by the excellence of his consort. Such is the notion reflected in the ideal couple of our Tale: Caradoc and his wife. These considerations tend to indicate not only that the Tale incorporates traditional elements in its material (see Part II) and reflects adaptation to literary genres through time and place, but also that the crucial elements which we focused on are also historically and socially relevant to an early medieval context.

- The mockery of Arthur and his court.

Arthur and his court have frequently been the target of laughter, both on the continent and in Arthur's early Welsh world. This is found variously in narratives: in the robust comic in Culhwch ac Olwen, the subtle humour of a Chrétien de Troyes or Ulrich von Zatzikhoven, and in

the overt irreverence in the 13th century Arthurian romances of *Perlesvaus*, the *Prose Lancelot*, les *Merveilles de Rigomer* etc.; (54) and as far as medieval Occitan literature where King Arthur is either praised or jeered.(55)

The degradation of Arthur's prestige can be interpreted variously and the views are not mutually exclusive. For instance the situation can be stated in psychological terms as a deep-rooted urge inherent to the human mind " to mock what is normally revered", thereby bringing it under closer control.(56) At the mythological level, such humiliation of Arthur may represent the assertion of his "humanity" as a hero. The role of the mythical hero being defined -according to the structural anthropology of Lévi-Strauss- as that of mediator between the supernatural and man.(57) The mockery of the Arthurian court can further be seen in terms of contemporary history: either as a satire of feudal and courtly values -Arthur and his knights being subjected to a situation as unheroic as a chastity/cuckoldry test, suggests laughter at one's own self on the part of the nobility, or a reflection of a cynical tendency in literature which is coeval with the voice of the nascent middle class; or as a validation of the feudal order and power against the rising importance of the central monarchy of the Plantagenets and Capetians.(58) Arthur projects the ideal image of a

feudal king who does not seek to extend his power and stands not above his vassals but among them. (59)

In the particular instance of the Horn and Mantle Tale, when Arthur (or his queen) fails in the chastity test they are thereby assimilated to the bulk of the knights. This feeling of "brotherhood" is emphasized in the English Ballad of Arthur's Horn, also entitled the "Cuckold's Dance". R.Morris remarked that the failure of Arthur in a number of tests -particularly in the context of adventures within the court- seems to be a rule with only few exceptions.(60) The fact that a similar mockery of a group of heroes in which the leader is dishonoured alongside his men is paralleled in the orbit of Fenian balladry -the Fenians being a mercenary warband.(61) The magical attributes of Finn indicate that, like Arthur, he was more than a mere warrior.(62)

At the level of the Tale composition, the scene of collective humiliation obeys the rules of a certain basic "comic logic" which involves standard comic elements.(63)

Besides the specific satire against women, the depreciation, mockery and general shame directed at particular individuals or types of characters (cf.the cuckolds), discomfitures and misfortunes are in general the most immediate and primitive causes of laughter, which correspond to a comic of situation.

Mercier is explicit about the archaism of this aspect of the comic which he studied with respect to the

particular context of early Irish literature.(64)

Medieval Welsh saga literature also exhibits traits of a comic of situation which corresponds to the categories delineated by V.Mercier. The tasks involved in the wooing of Olwen Daughter of Ysbaddaden Chief Giant in the story of Culhwch ac Olwen for instance, are a repository of grotesque, macabre humorous incidents. For example, the episode of the plucking alive , of the beard of Dillus the Bearded with tweezers, in order to make a leash (65) - followed by Arthur's comic "englyn"- is as such a good example.(66) The motif of "the cut beard" occurs also in the Charlemagne epics. (67) Ménard underlines the incident as a survival in romance of superstitious beliefs about the magical power of beard and hair, from bygone, "barbarous", uncourtly days.

Ridicule did not spare kings or gods: Charlemagne or King Louis of the Old French Chansons de Geste, nor King Conchobar of the Irish Ulster Cycle. In the Táin for instance, which tells of the high deeds of the martial hero CúChulainn, Conchobar is by contrast ludicrously, grotesquely described more than once -he is found fallen in a ditch and so on. King Arthur is often portrayed as a "roi fainéant" . Examples of this kind can of course be found in other literatures. To discredit the king enabled the story teller to glorify a secondary character, made to be the hero. (68) We find it systematically in folktales and occurring in many

medieval literary tales. Our Tale being a good example: the shame of the group is worsened by the singling out of a faultless individual.

Comic contrasts are prevalent in a "literature which depends extensively on juxtapositive methods of composition". (69) The technique of comic contrast is used to make the hero of a tale stand out. Hence there is a relationship between the use of this technique and the types of tales intended: whether the tale aims to focus on the king as hero or on a particular vassal, knight, warrior. The later versions of the Fenian lays of the mantle indicate for instance a change of focus according to "sensitivities" regarding Oisín, it is his wife who becomes the chaste heroine.(70) This distinction between king tales and hero tales is well illustrated in the Irish saga literature in which the Celtic/Irish myth of kingship is particularly emphasized.(71) The appeal of the tale is created by means of these techniques of comic of situation and comic contrast which aim to highlight the actual hero of the narrative. In the Horn and Mantle Tale, the focus is directed towards the winners, the heroes, usually Caradoc and his lady, by means of these standard procedures - and accounts for the king and queen being mocked along with all the others.

These considerations further our understanding of the topics of our Tale. The mockery of Arthur and the

womenfolk of his court and the very accent on the chastity test set the theme in a particular register: that of the folktale "comic".

1.3. Tale and the popular comic

-Feast and play-spirit.

The feast setting at the court is a crucial element in our Tale. A festive occasion at the outset of an adventure is, as it were, cliché in Arthurian narratives.

Although it is not the prerogative of Arthurian tales, it is prominent also in the epics and in folktale in general.(72) It provides an ideal setting for the expectation of adventure germane to the Arthurian ambience. It enhances for instance the impact of the supernatural happening characteristic of the Matter of Britain.

When this "merveilleux" is exploited to comic ends as in our Tale, the feast setting of the adventure takes on a particular importance. It sets the Tale in the context of what Bakhtine termed the "festive or carnival laughter".(73) Festive laughter is aimed at all and everyone, the world being seen in its droll aspect. It will be useful to add a few lines on this to highlight its function, its place in our Tale.

Pentecost or Whitsuntide is the most frequent setting for the "Chastity test" adventure in our versions. It was in fact a time for fun, masks and

games, like the other festive gatherings referred to in Arthurian tales. These correspond to the great festivals of Christian Europe.(74) Of this we have evidence in, for instance, the 14th century court festivities of Christmas mentioned in Sir Gawain and the Green Knight.(75)

The social function of the great medieval and Renaissance festivals of Europe has invited comments from folklorists, anthropologists and historians.(76) Their importance had a twofold aspect: "on the one hand they were occasions for solemn worship, and on the other hand they were wild times of feasting".(77) In general there was - and still is in surviving traditions - no contradiction between the Christian spirit and the collective chaotic exuberance which accompany most of these popular (medieval) festivals.(78)

The world goes topsy-turvy on those occasions which were grafted on seasonal festivals with pagan overtones.(79) Those feasts are to a high degree characterized by a suspension of norms, taboos and hierarchy; and as Bahktine emphasized, communication occurs chiefly through the medium of the mockery of all aspects of "serious" life.(80) As an example, note the phenomenon of the "Parodia Sacra" in medieval scholarly recreations where Latin texts were parodied in the vernacular, the Goliardic Carmina Burana are a well-known instance; another example could be the "Vision of Mac

Conglinne" (around 1200) which is, in the words of R. Flower, "one long parody of the literary methods used by the clerical scholars".(81)

"Topsy-turviness" or misrule is the essential concept of the "feast". However it would be misleading to think that the comic spirit of the medieval feasts and carnivals (81a) is fundamentally subversive of the established order. To the contrary. Bakhtine stressed how medieval popular laughter was ritualized, legitimized, restricted and codified, by being allowed to break loose at feasts only.(82) In this sense, the tolerated extravagant, disorderly, licentious, mocking or blasphematory conduct at feasts represents what Eco termed an "authorized transgression" which presupposes the knowledge of a rule and which "reminds us of the existence of (this) rule", consequently acting as an instrument of social control.(83)

Seen from this point of view, the feast setting of our adventure at Whitsuntide is revealing. The action is set in the particular atmosphere of the festivities and customs of the "renewal", of springtime, and we have a reminder of this in the Ballad of the Boy and the Mantle, where it is precisely on the Third of May that the adventure of the Chastity Test takes place! Springtime -May in particular- is, needless to say, traditionally the period of love, especially of freedom in love.

However, our Tale, according to true carnival spirit, makes fun of what is normally a very serious topic: the infidelity of women. We therefore have in this Tale two aspects of the "feast" both reinforcing each other.

The link between the celebrations of springtime and the notion of free love is well known in folk songs, and in particular the notion that in the Spring, in May, women are likely to be given the initiative in love. Though it cannot be assumed that such songs and poems are a reflection of real life activities, there is evidence of church sermons and edicts (from the 6th to the 13th century and beyond) against the unruly licentious behaviour of women in song and dance during those May festivities.(84) Like all other carnivals these were marked by a degree of licence and as we have said, a "topsy turvy" world where the kings of the day were either fools, children or, indeed, women.(85) As Zink remarks,(86) it cannot be assumed that this temporary laxity extended to love-making but such is the theme recurrent in the many poems and songs often typically associated with women, for instance, the "Pastourelles" or the "Reverdies". The "Chansons de Toile" or the Gaelic "Waulking songs" are also characteristically "women's songs".(87)

Nothing is of course more speculative than wanting to interpret literary genres and conventions according to real life practices such as, in this case, the Spring/May

festivities but it is not altogether inconceivable to suggest that our Tale of Chastity Test which takes place in most versions at a May or Pentecost feast, is somehow in keeping with a seasonal literary tendency, if not a genre. The very topic of laughing at cuckolds and unfaithful women, seems to be a comic variation (a parodic counterpoint) on this theme of love, sexual licence and women which characterizes the folkloric literary expression of the Springtime/May festivals.

To conclude, the feast as setting for an adventure is not only familiar to audiences as J.Wood intimates, but the very notion of the feast sets the tone, the conventions, the code of the "game" to be played.(88) The festive occasion conditions the reception of our Tale, in the same way as the "Once upon a time" or the "Il était une fois" of fairy tales marks for the audience, a distancing from what is about to be told. It warns us that what is about to happen is a "play" situation, and this in turn appeals to the "Homo Ludens" in the audience.(89)

The upside-down world in this Tale, linked to the concept of the feast, makes fun of the infidelity of women and of the cuckoldry of men. A traditional farcical theme in fact, but one which can only function and produce the desired comic effect if it parodies rules and rituals, therefore requiring such values to be recognized and respected. One laughs all the more at a

transgression^{which} is external to us.(90) So, paradoxically, the comic treatment reinforces the seriousness of the topic under focus. To present reality as play is the function of the comic tale: the inversion of normality and the derision of serious topics, the parody of recognized literary forms and clichés are its components.(91)

- The Comic and the use of the "merveilleux".

The comic effect in our Tale reflects two trends: a basic archaic scepticism with regard to the manifestations of the supernatural, and a medieval literary tendency towards the introduction of many folklore elements into traditional literary genres.(92)

These trends can be illustrated as follows. The way with which the magic objects are used in the versions of the Tale seems to aim less at creating wonder than laughter. Taking again the example of the Lai du Cor, we cannot but smile at the effect which the sweet sounding bells adorning the Horn have on the court: e.g. the bread carver cuts his hand (11.99-100). Both the English ballad The Boy and the Mantle, and the Gaelic Lay of the Mantle (BDL/DF/TDG) also to some extent the Welsh version (Teg) underline the comic peccadillo of the big toe which the mantle leaves uncovered, in the most faithful women. In a few versions, details reinforce the ridicule of the

testing situation: the drink is spilled in the eye, the mantle rumples up to the neck or bares the bottom... This burlesque exploitation of the supernatural in our Tale is in keeping with the treatment of the "merveilleux" in medieval narrative literature, particularly, though not exclusively in the Matter of Britain. (93)

The reactions and comments of the characters subjected to the test in most versions (94) and also the derision with which some versions of the Tale treat the whole event(95) seemingly express a mixture of amazement and scepticism. This reveals a certain ambivalent attitude towards the intrusion of this "merveilleux" upon the world on the part of author and storytellers.(96)

Ambivalence towards magic is, according to Mercier, a feature of archaism. It is the primitive play-spirit referred to by Huizinga, and which characterizes for instance the literatures of the early Irish and the Welsh.(97) We cannot deny the presence of this element in the treatment of our Tale. Those striking features are precisely the irony and realistic descriptions which clash with the fascinating nature of the supernatural so typical of the "conte merveilleux" or fairy tale.

However, our Tale also reflects the literary tendencies of the time. If the authors of the Matter of Britain regard with mixed feelings of awe and half-belief the numerous mirabilia which their tales have inherited from Celtic sources and international folklore,(98) then

their literary use of this "merveilleux" by the middle of the 12th century betrays sophistication and a conscious search for the comic effect to be gained from extraordinary happenings.(99) This frames the Tale within a tendency expressed by Poirion as a "(re)folklorisation" of the themes of narrative romances where symbolism is hidden by a proliferation of secondary effects such as those of satire and humour. (100) The resurgence of the folktale element is associated with the phenomenon of an upsurge of realism in narrative literature which is noticeable in the second half of the 12th century.

Fourrier viewed this realistic trend as an attempt to reconcile or balance out two creative faculties: firstly, imagination, fed by "merveilleux celtique" brought by the Matter of Britain and secondly, reason, which strive to maintain a certain degree of verisimilitude. It is as if "on glisse des contes merveilleux aux contes à rire, où le rire neutralise le merveilleux: l'homme adulte s'il admet le surnaturel ne le supporte qu'à dose restreinte". (101)

In other words it is an exploitation of realistic, folk common sense. This mixture of realism and "merveilleux" which pervaded medieval (narrative) literature has been defined by Bakhtine as typical of folklore realism that is a "fantastique réaliste" which remains firmly positioned in the real world, aware of

man's place in it and of his possibilities and limitations (102): the realism of folklore is anthropocentric. Therefore, this realistic trend in medieval literature and -as was mentioned above- the production of comic and parodic medieval literature have a common source in folklore.

So far we can see that the Tale belongs to a literary trend which transcends the narrow limits of genre classification (e.g. the parodic, satirical genres of the late 12th-13th centuries). Though by its topics and sophistication it is at home in a medieval, courtly literary context, the Tale belongs to a "folk tradition of humour and satire which is archaic" as shown by Mercier, Bahktine and others. (103) The fact that this folkloric element was likely to be reworked to suit the tastes of the times e.g. the chivalric, courtly ideals or a parodic version of these, locates the study of the Tale in time and place but also brings the attention to its elements common to folktale and medieval narrative.

Our Tale does fit into the parodic treatment of courtly literature, fabliau genre and comico-clerical writings of the goliards, which focus on particular topics "in vogue" at the time, such as anti-feminism, socio-political satire (Arthurian ideals, feudal ideals), anticlericalism and so on.(104) The folktale comic underlies the renewed vigour of the satirical inspiration of the late 12th to the 15th century and survives in folk

productions at traditional festivals.(105)

Not only is there a definite indication of such a festive folkloric element about our Tale, since it is well represented in a series of Shrovetide plays, but the concept of the feast is morphologically present in the setting of the Tale. The feast element is functional in that it sets the scene of the Tale in the specific context of springtime celebrations: the season of love and frolic. Secondly, the feast setting with its comic components prepares the reception of the Tale by the audience which recognizes the code and conventions of a world at play.

2. Socio-historical context

The feast setting and the humoristic treatment of the "happening" in our Tale i.e. the Chastity Test, sets the tone of the codes and conventions of a world at play and invites literary distancing. However, in order to see just how the comic permeates and functions in the Tale, it is necessary to understand and reckon with the elements of socio-cultural and historical value which underlie the situation which is dramatized, as they reflect the mentalities of the period and of the people for which the Tale was destined. To understand the comic appeal of the Tale, one must see just how serious is the transgression which is here turned to ridicule.

The purpose of *what* follows is to assess this element of historical reality in the Tale, which constitutes an important background factor for the understanding of its meaning, and function for audiences, from the 12th century onwards.(106)

Chastity testing of the women of the court by means of a magical Mantle or Drinking Horn, with the inevitable result of the humiliation of every one save the faithful lady and her husband, involves a series of events which, besides the immediate visual comic scene, reveal elements not always readily appreciated by a modern reader but which, for a medieval audience, carried a certain weight

of seriousness, enough to lend the incident to a burlesque, comic treatment.(107)

Our concern in what follows, is, first of all to underline the fundamentally serious nature or characteristics of certain elements crucial to the Tale; and also to indicate that the interest of the points discussed -that is the concern for the chastity of women.

The public testing, judgment and exposure to ridicule lies not only in their associations with anti-feminism and religious influence, or in their expression of an archaic atavism regarding the "mystère féminin", or even in their relation to practices of public sanctioning in many early European communities but mainly in the fact that their burlesque fitting in the scenario of the incident places the Tale in a rather specific socio-historical context, where it is functional.(108)

2.1. Chastity test of women and Church ethics

The question of the chastity of women strikes a sensitive chord in the minds and feelings of peoples worldwide and therefore, was likely to be tested -as a look at the motif-indexes of folk literature, tales and practices indicates.(109) The search for the remote sources and motivations for the pervasive appeal of stories about chastity tests remains of course, peripheral to the present study, as this concept of chastity may be specific to cultures, and particular

times and places. We naturally limit our concern to the European medieval context where our Tale evolved and examine the influences which might have been at play in such a context.

The concept of chastity for women is so thoroughly linked to a theme at the heart of Western culture, that is the relationship between a woman's respectability or honour and her sexual behaviour that its meaningfulness for a medieval audience can be taken for granted - the notion still being relevant today. Since Western medieval society fell very early under the aegis of the Christian ideology, the notion of chastity for women has been understood accordingly as a restraint of sexual licence in either of its three states recognized by the Church: maidenhood, fidelity in marriage and widowhood. As such it is an approved response to the ideal of sexual morality that exists in the society.(110)

Love, marriage and transgression are concerns which have been treated throughout the Middle Ages and beyond with a strong vein of anti-feminism whether in the laws or in the fiction of romance.(111) Influenced as it was by the Christian conception of women, essentially Pauline and rabbinical in origin and which gave doctrinal support to the patriarchal notion of the subjection of women.(112) That the latter stems from a deep-rooted, atavistic, male "fear" of women is all very possible.(113) The story of Adam and Eve is a convenient

little story which comforts the male mind.(114) One cannot deny that it is issued from a patriarchal culture and justifies it.(115)

Controlled sexuality and anti-feminism: the views of the Church on women are summed up in the image of the "Eve versus Mary" debate, a favourite theme both in literature and in medieval controversial didactic writings.(116) The image is typically myth-making in the sense that it represents the Church's response to this fear of the "mystère féminin", an attempt to mediate a contradiction inherent to the male mind: the complex aspect of femininity being protective, motherly (Mary) and aggressive, sexual (Eve) -"la mama et la putain" in contemporary French terms. (117)

This dichotomy finds different expressions in the folktale with its symbolic, imaginative and creative register. This same imagery of the heavenly Mary opposed to the earthly Eve: the idealized woman versus the woman "d'ici-bas" and her imperfections, is in folktale expressed for instance in the antithesis "good" versus "bad" fays or female mortals and supernatural ladies.(118) In other terms, the motif of the lecherous, cunning woman is balanced out by the introduction of a redemptory woman, the faithful, devoted maiden, with the literary effect of emphasis by contrast. Our Tale fits into this mould with the female gender as it were put to the test and proved fallen but hopefully redeemed by a

faithful chaste woman or Mary figure.

The anti-feminist streak is quite explicit in some versions, whether in a courtly literary context or in later 14th, 15th century ballads and German spiele. See for instance, the derogatory comments such as Yvain's remark on the fickleness of women in the *Lai du Cor* (LC); the allusion to the peccadillo kiss in the Gaelic and English ballads (BDL/DF/TDG, BM); Salomon's comment on the perfidy of women in the Scandinavian *Skikkju Rimur* (SR) and others. It may also reflect the increasingly anti-feminist tendency which is felt in later medieval literature (15th century onwards) and ranges from mere cynicism as in Goliardic ribald poetry to vitriolic misogyny (119) and has given rise to the "Querelle des femmes" controversy in general.(120)

The moral values lurking behind the Tale are clearly of their times. The versions of the Chastity Testing Tale emphasize variously a theme which is a common place topic: a "typical medieval warning against female infidelity".(121) But there is at all times a qualitative difference between the virulent parti-pris writings of clerical misogynist theoreticians (?) and the tone of the the versions of the Tale. Their anti-feminist satire has a clearly entertaining concern. Even if some versions proposed a treatment of the unchaste ladies (e.g. Fen.T) which strikes our modern sensitivities as barbarous, in fact, they might have sounded rather funny to the

audiences of their time. If the use of the irony in this context remains subjected to the conventions of the (literary) comic, laughter at the misfortune of the unfaithful ladies and correlatively, at the humiliation of their husbands, reveals a humour which has a collective dimension and aims at the heart of the audiences: it is a laughter at the "rule", at their own set of values... at themselves.

2.2. Chastity test of women and the social importance of honour and shame.

While our first sub-section viewed the ethical implications of the topic of the chastity of women, in particular with regard to the views of the medieval ecclesiastical orthodoxy, our next point looks at the social and legal issues surrounding the whole concept which is central to our Tale, in the context of the northwestern corner of Europe about and after the 12th century.

In our Tale, the chastity test is a test of fidelity. Adultery, in all societies is regarded as a transgression. Transgression of the marriage contract, which is embedded in a primitive notion of breach of proprietor's rights.(122) The controlled sexuality of women in particular, is further justified in terms of various taboos for instance the fear of bastardization and incest which are based on primitive social principles.(123) For instance the sacred character of

the "blood" as symbol of the kin and the integrity of the patrilineage lands, the obligatory exchange of prestations between parties contracting a marriage etc.

(124) Infraction of these codes, it was believed, caused prejudice to the social order and therefore led to public sanctions. The legislation, with the support of literature, reveals the seriousness with which adultery was considered in medieval European society.

- Public crime, public sanction.

The adulterous woman is a social outcast. Adultery is a public crime because it threatens the stability of the kin and of society at large.(125) Penalties for this transgression of the social order were barbarous or grotesque, a pattern similarly found in the treatment of adultery in literature.(126)

The early laws on marriage in the European medieval context (whose sources can be traced to Roman roots) admitted the killing of the adulterers or alternatives to killing (127): "atimie" or moral death by rejection, repudiation, giving away to strangers, exile of the woman. Adultery belonged to a particular type of infraction and fell more or less within the sphere of the violation of the private rights of husband and family.(128)

These sanctions are reflected in literature. For instance the best known early Irish tales of elopement ("Aitheda") have a fatal outcome for the lovers.(129)

Blodeuwedd is killed (Mabinogi of Math uab Mathonwy);(130) Yseut is condemned to the pyre, and given to the lepers in the Tristan of Béroul.(131) Burning of the adulterous woman is as Jonin remarked, almost a medieval literary cliché e.g. in the earliest version of our Tale (LC, 11.324), Guenevere agrees to the fire-test.(132) Punishment of sexual transgression by casting the woman out to sea is a theme well attested in folktale and hagiography -the sea being left judge of the woman's guilt.(133) The calumniated wife motif is often an essential part of such stories as in several "mothers of saints lives" e.g. Vita Kentigerni and Vita Budoci.(134) The motif of adultery (or presumed adultery) provides many folktales with an ideal initial situation (i.e. the "transgression of an interdiction" in terms of the categories or structural units established by V.Propp for the morphological analysis of the folktale) (135).

Public sanctioning is typical of medieval mentality, and the scenario of public testing in the Tale of "the Chastity Test by means of a Magical Drinking Horn and Mantle" reflects this ambience, where the affirmation of shared ideals within the context of public performance is a fact of great importance. R.H.Bloch sees the functions of both the medieval feudal court and the literary public performance as fulfilling the common purpose of articulating and enforcing a sanctioned code of

conduct.(136) This is well illustrated in the pervasiveness throughout the Middle Ages of ordeals, where the community is called upon to witness (and acknowledge) the judicial retribution.(137)

Ordeals are attested from the 9th century in both customary and canon law till 1215 (when the Council of Lat~~er~~an abolished the practice)(138) and represent one aspect of the traditional methods of determination of guilt (trial by ordeal, combat, oath) common to any primitive sense of justice in which legal process is indistinguishable from divine will.(139) They figure characteristically among the Germanic peoples but there is evidence for their practice in all early laws i.e. Frankish (Salic law), Icelandic (Gragas), Anglo-Saxon, Welsh and Irish -which became influenced by the Frankish code and were also reworked by later antiquarians.(140) Ordeals seem to be used in connexion with adultery, the hot ordeals in particular (141)- except in the case of the early Irish who questioned less the women's adultery than the acceptance of paternity.(142)

Legally, the early Irish differ from the rest of Western Europe because they seem to have developed their concept of ordeal independently (evidence from the 7th century).(143) The Twelve Irish Ordeals which are dated from internal evidence to the 10th century refer for instance to cup and cauldron of "Truth" (144)- the latter being mentioned in the Ancient Laws as a test for the

admission of illicit offspring into the tribe.(145)

This account of the ordeals in Ireland presents a conflation of pagan/native, mythical elements/material and judicial material influenced by continental (Germanic) and Christian elements. The association of the Irish Ordeals with mythical law-givers, that is great kings (Cormac), or judges (Morann) and with vessels which distinguish between truth and falsehood is essential as it shows a continuity in the Irish context of the relation between testing and drinking vessels.(146) The fact that a variant of our Tale stages a testing drinking horn or cup, bears a noteworthy resemblance to this tradition, which we shall have the opportunity of considering further, in connexion with the mythical types of testing reserved for the functional classes of Irish society; in particular, Irish kings and warriors.(147)

- The concept of honour and shame and the function of public ridicule.

There is another aspect to public sanctioning attested in medieval times which takes the form of punishment by ridicule. We know the use made by the Middle Ages of the pillory: the accused were exposed on the market place to be the butt of public slander and mockery. Our Tale develops a similar ethos: not only the womenfolk but the men of the court, and even Arthur are

targeted and blemished. Scenes of public derision are significant of a collective mentality based on popular customs where the cohesion of a community is reaffirmed.

The medieval community as it developed from rural to urban was open to many threats from inside as well as outside in a way which is not irrelevant to our present day. The precariousness of its existence was linked to the rhythm of the seasons and to the whims of nature, epidemics and wars.(148) Also, medieval society was subject to disruption due to social changes. The rising power of the monarchy and of the middle class was, for instance, weakening the autonomy of the feudal order on the continent and in England. An example in literature, which we have already mentioned, is the recurrent disparagement of King Arthur in a testing situation, which in fact may be interpreted as a symbol of feudal resistance to royal, centralized power: it depicts Arthur as the ideal king, equal to his peers. 'Renart the Fox' embodies the values of the rising urban merchant class which rebels against Prince and Church (149) but in the early Branch (I) of the tradition, Renart utters the vehemence of the aristocracy against the royal politics of overture towards the bourgeoisie.(150)

We have historical records of these social upheavals of the past, but only clues, indications through popular customs in general, on the one hand, folktales and narratives on the other of the values of past societies.

History being too often mute regarding this popular culture which is the support of a system of representation of the world in which there is invested all the symbolic elements that a society gives itself.

Popular customs and practices such as the great medieval feasts which order time and break it up according to a seasonal rhythm, public gatherings at judgements or at a literary performance, all express the same validation of the values, shared beliefs, aspirations of a community willing to survive. All have ritualistic or mythical value in the sense with which we use the words: they are functional for a society. "This is the way in all ancient cultures (...) 'reality is acquired solely through repetition or participation; everything which lacks an exemplary model is meaningless, that is it lacks reality'" (151).

The interpretation of our Tale scenario, in both variant forms ("Mantle and "Drinking Horn") receives an interesting slant when seen in this light. The use of ridicule can be seen to fit into a social context where everything is very much a public affair and ceremonial demonstrations of the principles by which a community defined itself and preserved itself from anarchy, act both as (culture-bound) code and exemplary reinforcement of its basic values. The comic derived from ridicule is functional and therefore fundamentally "serious".

The concept of shame, though not the prerogative of

the Middle Ages, is deeply embedded and particularly meaningful in an honour-ridden medieval society, where the "loss of face" meant the loss of rights, of social status and protection. Honour and shame are opposing valuations which must be publicly declared either verbally by praise or satire or by ritual and symbolic action.(152) This is well illustrated for example in passages of the Welsh laws of Women, which had caught our attention (153) - the Welsh laws (Legal Triads and customary) were on the subject of women closely in line with the general European legal context (Frankish, Lombardic, Latin..(154) Patterson has in fact shown how these and other burlesque passages in the Welsh laws in general used shame as an instrument of social control.(155) Punishment by ridicule was apparently the appropriate sanction against certain offences e.g. sexual transgressions or the flouting of a superior's authority. Both of these being applicable to the situation of the adulterous woman -although Patterson does not consider the case as there is no explicit reference to adultery as such in connexion with these Welsh burlesques.

In general terms, the type of penance by public shaming was reserved for people "who had violated the central aspect of their relationship to their superior" by an act of insubordination and thereby "had discredited and shamed the superior by revealing the ineffectiveness of his authority over the dependant".(156) Further, the

example of the law for the "false virgin" or "twyllforwyn" (mentioned in the Legal Triads and customary law) or that applicable to the case of a woman "of bush and brake" indicate how women who, having lost their integrity, have lost all status and societal protection.(157) These burlesque legal passages in Welsh are a codified expression of the functional use of public dishonour in specific instances determining the laws of compensation, that is the "honour-price".(158) Conversely, ridicule was also used by dependants to discredit a superior who had in some way failed in his duty as a protector and superior. This is better illustrated in the Irish context where a prince feared the satire of the court poets which, it was believed, would literally blemish his face, thereby making him unfit to reign.(159)

The point we are trying to make is that the woman unfaithful in marriage and her cuckolded husband are ideal targets for this type of castigating treatment by ridicule and shame - which is characteristic of a culture well attested in the Middle Ages.(160) In the eyes of society, she (the adulteress) has dishonoured him (the cuckold) but he in turn had failed in the central aspect, of his relationship to his dependant (i.e. his wife) by his inability to assert his position towards her, and therefore is entitled to be made a fool of. This convoluted dialectic which revolves around the basic

concepts of honour and shame finds mythical, symbolic expression, in for instance, an early Irish tale of the Mythological Cycle referred to as the first adultery of Ireland where Cethair blames Partholon for having caused her adultery by leaving her alone with the henchman- which reflects a lack of wisdom on the part of Partholon.(161) Folk customs/practices throughout Europe (in medieval times and well into the modern period) of the "Charivari"-type lack the sophistication of the Welsh legal tracts, but use public ridicule in exactly the same way, that is to deal with sexual transgressions and failure to comply to social standards. In the "Charivari" of distinctive carnivalesque character, we find the same basic law of social control applied, which illustrates the widespread functionality of the concept of honour and shame: cuckolds and adulterous lovers alike were made fun of in the most cruelly grotesque fashion: they were, for instance, made to run naked or to ride a donkey facing its tail (162) through the streets, subjected to abuse and popular ribaldry.(163)

2.3. Tale scenario and socio-cultural elements

The symbolic exposure of nakedness, that is of what is normally private, is characteristic of penances for adultery. In Vienna, the guilty couple were compelled to follow solemn processions in minimal attire; the woman had to carry stones in her shirt and therefore had to

lift the latter high up or pull it down with the inevitable result of denudation.(164) This mark of dishonour recalls the Welsh treatment of the "twyllforwyn" and is a motif of folklore (165) also found for instance in an episode of l'Ariosto's Orlando Furioso.(166) Bromwich has already drawn attention to the striking parallel between this passage in the Welsh laws and the incident in the "Mantle" test of chastity in literature.(167) The Welsh law requires the cutting of the woman (twyllforwyn)'s night shirt "as high as her pubes and (...) as her buttocks".(168) In one of the versions of our Tale, the 15th century English Ballad of the Boy and the mantle (BM), the mantle had bared one lady "all above the buttockes"(1.18) and the mantle looked as if "cut with scissors"! (169)

This treatment by the Magical Testing Mantle, which in our Tale uncovers the women of the court to various degrees, is suggestive and quite explicitly at times, a burlesque of the offence for which the women are suspected.(170) The obvious relationship between the type of punishment and the nature of the offence (penance by ridicule being the appropriate penalty for sexual transgressions, added to the evidence gathered from the Welsh laws referred to) would seem to suggest that there is in this correlation an echo of a wider and more generalized practice.(171)

Withdrawn protection is symbolized by nakedness.

The notion of "mantle" -and alternatively "hood", "helmet", "shirt" - carries this idea of protection and dignity.(172) This symbolism is pertinent in the context of medieval society where mantles make rich gifts and represent valuable possessions.(173) The mantle is the external sign of status and function (e.g.in the case of kings),(174) and is particularly prominent with these connotations in the early Celtic society as witnessed by the literatures.(175) The Welsh narratives display mantles of invisibility which are attributes of heroes. Caswallawn uab Beli in the Mabinogi of Branwen possessed such a garment, and in the Dream of Rhonabwy, "the man around whom it (Arthur's mantle) would be wrapped, no one would see him and he would see everyone" (176); Siegfried's "Tarnkappe" with similar properties is possibly a Celtic influence on the Saga of the Volsungs.(177) Breton folktales also provide plenty of examples.(178)

The folkloric use of the Mantle as symbol of protection, invisibility is widespread, as we have discussed in part II, above. Proverbs are an amazing receptacle of the common experience of popular wisdom. The two Flemish proverbs which we mentioned are interesting in this regard: "She who hides her man under a blue cloak makes him a cuckold" and "He who hides under a blue cloak, the more he hides, the better he is known (as a cuckold)" (our translation). Both express the same

thing, that is, an inverted use of the symbolism of the mantle as protection or cover: in this case, the blue cloak is a false cover, a pretence since the man's reputation as a cuckold is known. By extension the meaning can refer to hypocrisy which covers itself with the mantle of virtue.(179) These proverbs figure respectively in Bruegel's paintings of the "Blauwe Huicke" (Berlin Museum) and of the Twelve Flemish Proverbs (Museum Van den Bergh Mayer, Antwerpen). Incidentally, blue is known as the colour of fantasy, unreality (Les Contes Bleus, in French, refer to imaginary, fabulous tales and is also the colour of lies).(180)

Further evidence demonstrates the central, fundamental conception of honour and status in Celtic society expressed in terms of "visibility", public image: the importance attached in Ancient Ireland to the tradition of praise poetry for instance, or the use of metaphorical expressions linked to the concept of "face", which are steeped in the Celtic social "idiom".(181) "Wynebwerth" (the face-value or the worth of one's face) and "dwyn gwyneb" (stealing the face) are recurrent in Middle Welsh literature.(182) The expression "loss of face" although encountered in other European languages e.g. in French "perdre la face", in German "das Gezicht verlieren" is - it might be interesting to note- in fact a rather recent borrowing from Chinese while Old Irish

has always known it ("meth n-enech"/loss of face).(183)

The concept finds mythical expression in the Irish sagas, as we have already mentioned. The "áer" i.e. the bard's dreaded satire not only had a traumatic force in such a society where "public shame destroys the value of status" (184) but, according to popular belief, could even cause physical blemish and disfiguration or be lethal.(185)

The reasons for which a dishonour with demoralising consequences, that is loss of face, could be cast upon someone, depend on criteria specific to the conventions of a given society. These are related to the status and function/rôle of the individual in that society (we have cited the case of the King in Ancient Ireland): loss of status occurs "through conduct unfitting to it".(186) In most traditional societies "a woman is dishonoured by the tainting of her sexual (integrity)(...) whereas a man is obliged to defend his kin, which includes the protection and restraint of the woman dependant upon him".(187)

Thus, the concept of honour and shame in Celtic society turns upon a set of relationships between the nature of the crime, the type of punishment (by ridicule or satire) and the status and function of the individual in society.

We begin to realize the seriousness and sociological connotations which our apparently simple motif of "Chastity Test with a Magical Mantle" contains. Since the concepts of honour and shame are important for the understanding of the ethos of a society, it is necessary

to digress a little further into the field to see if the variant form of our Tale (Testing with a Magical Drinking Horn) would also offer parallelisms of interest to us.

The archaism of Irish tradition offers evidence to show that the Celtic conception of honour and status was related to the different strata of society and their corresponding rôle or function.(188) This repartition into social classes of the early Indo-European societies has been established by Dumézil as tripartite.(189) Representatives of these three basic functional classes that is priests, warriors and labourers, and a king who is supra-class but embodies characteristics of all three, with a predominance for the first and third functions, are mythically validated by tests. It is relatively easy to find an illustration of this in Old Irish literature, where heroes, whether warriors or kings (representatives of the third function tend to stand out less clearly) are tested for what they are supposed to be, according to specific scenarios pertaining to their function. For instance, a warrior is confronted with a formidable fight which represents his initiation: Cú Chulainn kills the Hound of Cula_{nn} from which he derives his namesake. The future kings Conn and Cormac mac Airt are validated through a test of truth or true judgement symbolically represented by a series of "épreuves" among which truth testing objects act as talismans or insignia of recognition - such as a cup or vessel of truth in the

case of Cormac and a mantle who shall only fit the rightful king, in the case of Conn.(190) Testing and accompanying insignia (magical objects) according to a type of hero is a subject which we shall consider below a little more fully.

Seen in this light, the symbolism of the truth-testing vessel (cup, drinking horn, cauldron...) which crops up in our Tale, can therefore be reconciled with the ethos of honour and shame governing Celtic society with a particular pervasiveness. To complete the discussion, we would like to draw attention to a further parallel between the functional use of the Testing Mantle in our Tale which has been explicated above, and that of the Drinking Horn in the variant form of our Tale. On the basis of the hypothesis put forward by Ward (already mentioned) - i.e. of the survival from Indo-European times down to the Middle Ages of a practice/belief which establishes a relationship between types of crimes and penance - we find a direct correspondence between third function offences (linked with fertility and sexual crimes) and drowning (to which the Irish ordeal of the cauldron might bear a resemblance as has already been said.(191)

These elements link the type of shameful treatment reserved for the protagonists of our Tale: the exposure of the nakedness of the untrue women of the court and the exposure to ridicule, of their jealous cuckolded husbands

(as they fail to drink from the vessel) with practices, historically or mythically represented. These considerations authenticate the association of the functional use of public humiliation and specific testing objects, in both variants of our Tale. These underline the culture-bound codes of a society, which holds as central to its well-being the question of honour and status. Such a society is close to its heroic roots. This, plus traces of socio-cultural elements from a Celtic background, as well as from popular medieval traditions and customs in general, confirm our contextualization of the "Tale" in an early Arthurian period.

So far, we can conclude that the scenario of our Tale, the Chastity Test of the women of the court, which is public and shaming, stands as a sporting version of a medieval "trial". That is as a demonstration of certain values held dear in medieval society. The burlesque tone of the scene is appropriate to the type of "offence" of which the ladies are accused, since it is a characteristic of popular (medieval) tradition to make public fun of adulterers and cuckolds alike. Although medieval society in general shares these values of honour and public acclaim, the fact that we find in Celtic society a strong emphasis on the concepts of honour and shame -mythically expressed in tales, and in particular made functional in Welsh law tracts- offers in more than

one way parallels with our Tale scenario in both variant forms.

2.4. Conclusions

From the literary, historical, socio-cultural elements, we have established that our Tale belongs to the tradition of the popular comic, due to topics, style and techniques pervasive in all the versions. This characteristic justifies the Tale's appeal for audiences.

The "comic" uses traditional elements and laughs at serious subjects such as the infidelity of women and the bastion of feudal ideals: the Arthurian court. The testing scenario sets the Tale in the realm of heroic values where the hero is discovered by elimination in a simple form of public mass test. On ^{the} socio-historical level, its comic treatment is significant of medieval mentality where "public shame resembled a burlesque event" and was a way for the collectivity to sanction its values.(192) These considerations among others seem to set the context of the Tale elaboration in an early Arthurian phase and reveal a complexity of elements which were meaningful to a medieval audience.

On these bases we can derive an indication not only of the possible period of composition of the Tale, in an early medieval context, but we are also clearer as to the place of the Tale in the "system" of the society in question. That is the Tale not only serves the cause of

anti-feminism and church ethics, but it partakes of an ideology which is epic/heroic/chivalric and of which it illustrates certain aspects: for instance, the Tale underlines values such as the concept of heroic excellence determined by test and the tantamount importance of public honour and shame; a certain political satire is also perceived, expressed in the disparagement of the king - a phenomenon paralleled in other literatures of the 12th-13th centuries.

These contextual considerations reveal the particular importance and function of the comic in the Tale.(193) If social criticism^{and} satire is perceived (e.g./in the failure of the king, anti-feminism), this nevertheless remains at the level of the detail or the superstructural level and depends on the interventions of the story tellers/authors. What is interesting is to see that in the medieval context, making fun of a topic as serious as the chastity of women in fact reinforced, reasserted the seriousness of societal values on the subject. In our Tale, true to the law of the popular comic, laughter is not fundamentally subversive but is carefully codified: the feast setting of the Tale (Pentecost/ Whitsun/ May) introduces the audience to what is in the Middle Ages an accepted time for transgressions. Thus, laughing at the discomfiture of the unfaithful ladies and their cuckolded husbands, sarcastic though it may be (the versions are to a degree

"sarcastic") becomes less a moralistic edict than an indulgent tolerance even in the sarcasm. The comic acts thus as an instrument of social control by simultaneously reminding the audience of its system of values and forbidding norms. This confirms Zumthor's words: "It is ambiguous to speak of social satire. Sociologically, medieval contestation remains inside the system", which it successfully does through the means of parody which juggles with a great variety of themes and literary traditions.(194) It is in this sense that the comic is fundamentally ideological when it mocks the literary clichés which the societal group it represents (i.e. the aristocracy in early medieval/feudal times) recognizes as meaningful.

B. TOWARDS A TYPOLOGICAL DEFINITION OF THE TALE.

The first section of the analysis shed light on the socio-cultural conditions from which our Tale emerged. It also indicated the importance of the comic in the Tale, which will be considered again in the next chapter.

This section investigates the question of the formal pattern underlying our Tale and sees how and why the Tale scenario actually conforms to a "cliché" pattern of traditional literature.

First, in "Tale and structure", the pattern of the Tale is authenticated on the basis of structural models. Each model was selected for the particular level of approach it offered: the categories established by Propp for the morphological analysis of tales and those (the narremic categories) underlined by Dorfman in medieval narratives were found most useful for the outline and definition of our Tale structure. Also, theoretical backing on the mechanisms governing the internal coherence (in the patterns) of tales was sought in the views of Méléntinski on the structure and typology of tales, and in some of Bakhtine's literary concepts such as characteristics of genres and factors presiding over the organization of narratives (see Introduction).

In seeking to authenticate further the structure and type (a "type" is based on precise structural characteristics) of our Tale, we turned to the Heroic

Biographical Pattern which offers a general framework for the study of traditional tales.(1) Being a unitary tale pattern internationally recognized, this framework represented a "macro-structure" for our Tale pattern.

What follows is an investigation in form and in its reception, as we seek to account for the durability and recurrence of the traditional pattern which underlies our Tale. This leads us in turn to the question of patterns of myth in traditional narratives.

Under the heading "Tale and myth", some theories on "myth" were reviewed (e.g. Eliade, Lévi-Strauss, Kirk) which helped us to clarify the functionality of the abstract narrative pattern under focus. This functionality was apprehended first of all in the context of the medieval, c. 12th century chivalric/Arthurian milieu where our Tale belongs. Secondly, on the basis of the fact that the ethos and inspiration of Arthurian literature is not only determined by contemporary social reality but mainly by the whole "cultural frame" that gave rise to this literature -which is not only a repository of international popular elements but also of archaic elements from the Heroic Age, in particular Celtic and more generally, Indo-European. We envisaged certain aspects of the traditional pattern underlined in our Tale in terms of the "structural" model established by Dumézil for the study of Indo-European literatures. We were thus able to deduce conclusions as to the

relevance of all this for our Tale.

1. Tale and structure: identifies and authenticates the formal substructure of the Tale.
2. Tale and myth: considers the mythical aspects of the abstract tale pattern in the "cultural matrix" of the Arthurian literature.

1. Tale and structure

The scenario of the Tale on the basis of conclusions so far is:

Arthur is holding a feast on an important festival day. ~~Then~~ arrives an otherworld/fairy messenger who brings a magical object to the assembly (Magical Mantle or a Drinking Horn). The whole court tries it (women don the mantle and men drink from the horn) and the virtue of the womenfolk is thereby tested. Nobody is found to be faithful except for one lady who fits the mantle or whose husband can drink from the horn without spilling the contents. The successful couple keeps the magic object as a reward.

This scenario corresponds to what S. Thompson would class as a simple tale (versus a complex tale): i.e. the development of one motif around which a few secondary motifs or elements have accreted. (2) The main event here is certainly the testing of the court. The detailed investigation of the elements of the Tale in the preceding chapters has shown that the Tale revealed a certain complexity, within its apparent simple structure: the scenario of "Chastity Test by means of a Magical Mantle or a Drinking Horn" has been listed in the

motif-index classification under the category ST H.400 i.e. "Chastity tests" (H411.4-411.7).(3) It could equally be defined as a variant of a "test of truth", test of guilt or innocence, with a magical object" (ST H 210); or "Magic object reveals truth"(D 1316)/(D1318); Magic object reveals guilt (H251.3.13, H251.6). This list of possibilities is not exhaustive e.g. "Hero-Test by means of a magical, specific, object" (H.0-155).(4)

In view of the limitations of the motif index approach to tale definition i.e. the lack of distinction between constant and variable elements of a tale (see our remarks above: part II, definitions), we propose an approach based on an internal analysis of our Tale, using structural models and insights from semiotics. We look for an interpretation of the "sens" or meaning of the Tale and possibly aim to deduce hypotheses regarding its "backbone" and mechanisms of transformation.

- Tale outline - models

Our concern is to determine which are the "fundamental parts" of the Tale. For this purpose we checked our Tale scenario (already examined in part I and then in part II) against structural models, which focused on morphology, narrative technique and internal logic.

1.1. The Proppian model

We considered therefore some aspects of the work of Propp whose method for the morphological analysis of the

folktale offered a way to outline the significant components of our Tale scenario.

The method outlined the linear structure of our Tale on the basis of set categories or "functions", understood as "the action of a character defined from the point of view of its signification in the course of the narrative" (our translation).(5) We briefly reviewed further aspects of the method (*see note*).(6)

This method has indeed been profitably applied to a variety of narrative texts besides folktales and the method has been extended to studies in ethno-semiotics (i.e. study of social events of a ritual character).(7)

The stable elements (or "invariants in Proppian terms) of the Tale can be stated as follows:

I. Initial situation:

Arthur and his court are feasting.

The court awaits to eat in expectation of an adventure.

(We have considered the instances when the court awaits to eat as morphologically similar to the function fulfilled by "Arthur's custom" in some versions, particularly amongst the "Mantle" versions).

--Definition: Preliminary LACK (L).

A messenger (sent by a fairy character) arrives with a beautiful object.

--Definition: Preliminary LACK LIQUIDATED (L/LL).

II. The messenger tricks the court into submitting to a test.

In all cases the messenger has the assembly tricked into taking the test with the object either by the boon motif or by arousing the curiosity of the assembly (men regarding the chastity of their women) and the desire to possess the object, which will belong to whoever succeeds in the test (a gift or in exchange for something. In some cases the messenger asks for a boon which has to be granted by the king; or the messenger gives the object and departs, leaving the assembly to try it out).

--Definition: TRICKERY (T)

III. All take the test and fail.

--Definition: Submission to the deception, COMPLICITY (C).(8)

IV. The test humiliates the whole court as all fail.

--Definition: MISDEED/LACK of winner (M).

V. The hero/heroine takes the test and succeeds.

--Definition: MISDEED/LACK LIQUIDATED (ML).

VI. The magical object is given to the hero as reward.

--Definition: RECOGNITION OF THE HERO/HEROINE (R).

We may ask ourselves whether this pattern:

L/LL-T/C-M/ML-R (or alternatively L/LL-T/C-L/LL-R as it would be equally valid to define functions IV and V as Lack and Lack liquidated) may represent a "type" of tale, whose scenario would be reducible to a similar formula. The central "functions" appear to be the humiliation of the court for want of a faithful woman and the subsequent redemption of the court by the chaste heroine.(9) These stress the role of the heroine in the Tale.

The Tale is based on an abstract structure which, in its different versions, shows adaptation to the needs of certain literary contexts -such as its inclusion into larger works like the Prose Tristan or the Livre de Caradoc (First Continuation of Perceval). The versions also show the conventions of international folktale and the norms of storytelling specific to each native tradition at work e.g. Stories which continue after the hero's wedding are exceptional in the Gaelic oral tradition and a Fenian setting will be more popular than an Arthurian or Carolingian setting.(10)

These changes which affect the development of a tale have been listed by scholars such as Aarne and Bruford.(11) Loss, gain, replacement, alteration of motifs,(12) exchange of roles take place according to certain criteria which are: "interest, logical cohesion and brevity or simplicity" (13). The latter criterion is not absolute since storytellers aim at either expanding/amplifying an original structure or compacting

it while always striving to make it or keep it as logical as possible.(14)

Propp has similarly underlined the processes of evolution/"alteration" of tale structures and lists a series of mechanisms of morphological modifications of elements.(15) As is apparent from the earlier sections of this study (parts I & II), the versions of this Tale illustrate the transformation process characteristic of the changes and development of tales within an oral or semi-oral literary tradition. It was not our aim to follow such a development in detail, only to point out that the versions are marked by local, native narrative tradition/lore (the Fenian context in the Irish/Scottish Gaelic versions except for Sgel/Ceil which are Arthurian tales), or various adaptations and substitutions and amplifications in for instance the Scandinavian (MO, SR, Sam) or German versions (INC, LZT, the Shrovetide plays and later liederen cf.Aus).

The change of objects entailed important consequences in the organization of the narrative, e.g. these are the Drinking Horn and the Mantle but some versions display a crown (G.SKron/G.Kron), a belt (Spen), or simply follow a similar scenario but use no object as such (Ceil/Sgel).

The structural canons of the folktale can also be characterized by a recurrence of a "happy end": the story ends with either the marriage of the hero and/or

his recognition and accession to a status. We see that our Tale pattern is authenticated along those lines too: the heroine and her companion are rewarded and receive public recognition. There is a general sense of "folktale logic" which depends on a systematic mechanism.

This perception adds refinement to the morphological Proppian model .

1.2. The Dorfman model

This model brings out in a different way, and with further precision, the underlying abstract structure of our Tale.

As most versions of this Tale are found amongst the medieval literary production, this model was selected because it focused particularly on medieval narratives: Dorfman applied a method of structural analysis to the medieval romance epics.(16) The notion of systems and patterns in medieval narrative literature had already been discussed by scholars such as Bédier, Marx, Frappier, but Dorfman offered a practical approach which determined a formal substructure within medieval narratives.

In short Dorfman put forward the hypothesis of a substructure or "frame" as a possible invariant framework of medieval romances and epics. This structural "frame" presents four categories of narremes (= minimal significant structural units of a narrative),(17)

established in terms of "conflict - motive - act-result", with the last two categories forming a "cluster" which means that one necessarily implies the other.(18) The categories account for paradigmatic variations: as "narremic oppositions are formed by the different choices possible in each of the four categories indicated".(19)

No attempt is made here to question the validity of the model as such -and some aspects of Dorfman's method are, he admits, tentative.(20) The model merely serves to provide a different view point to clarify, outline and validate our Tale structure.

We proceeded as follows:

I. Initial conflict: disruption of the court and the feast by the arrival of a stranger.

II. Motive for the action: the bringing of a magical object.

III. Act: failure of the court in the test.

IV. Result: humiliation of the court

V. Act: ability of one hero/heroine to succeed in the test; prowess.

VI. Result: awarding of the object to the hero/heroine and public acclaim; reward.

As with the Proppian model, this succession of narremic categories represents a linear structural model, corresponding to the order of actions in time, that is in

the Tale scenario. We obtained thus four propositions plus a replication of the last cluster Act-Result.

In addition, Dorfman considers paradigmatic variations within the linear structure. Dorfman posited that narremes of the same category are in opposition: e.g. Act of treachery (-) being opposed to Act of prowess (+) and Result as punishment (-) opposed to reward (+).(21). We find this in the replicated cluster Act-Result: test/failure - humiliation; Act-Result: test/success- reward of our Tale structure.

Therefore in the chronology of events of the Tale scenario: the inability to succeed in the test which leads to humiliation (-) is opposed to the ability to succeed in the test which is rewarded (+). This therefore underlines the role of the "chaste lady" in the Tale as being functional in changing a minus (-) situation into a plus (+) situation.

This approach is complemented and further authenticated by the works of scholars such as Greimas (inspired by Lévi-Strauss) and Mélétienski.(22)

1.3. Hero-focus

Our Tale is thus concretized in its central actor, the chaste woman, who mediates in the tale structure between "before" and "after" the chronology of events i.e between an unsatisfactory situation and a satisfactory situation. This falls in line with principles

highlighted by Greimas, Mélétiński and other structural analyses of the "tale" which take into consideration semantic oppositions (such an approach is derived from the methodology established by Lévi-Strauss).(23)

According to the principles of Greimas and Mélétiński, the basic structure of a tale can be expressed in binary blocs of functions, with the last one necessarily positive (+). The events or functions transform minus (-) into plus (+).(24) It is this rhythm of loss and gain which links the (folk)tale to myth and other forms of narrative folklore, expressing thus its mediatory function.(25)

By looking at the relations between the components of the Tale, the Dorfman model has thus underlined the "hero"-focus in our Tale (i.e. the chaste lady) by contrast with the "non-heroes" (i.e. the court); and the tale outline obtained indicates the mediatory nature of the "hero"'s action, that is the ability to succeed in the chastity test not only singles out the chaste lady but also redeems the honour of the court. The following considers the mechanism of the abstract tale pattern from the point of view of the Hero.

- Test of the Hero or "Identity Test".

The Hero (in traditional tales) appears to be the centre of a semantic system inherent in the Tale and this system determines the course of the events according to

rigid "rules of behaviour" which apply to the "elected" Hero.

If there is anything striking in Arthurian tales it certainly is the repetitious, systematic, arbitrary character of testing which takes the form of a ritual of quests, of "obsessive" proving of the Hero. This is all the more noticeable in the later works, where the scenario becomes more heavily charged and all the more mechanistic.(26) Testing is an essential element in the Arthurian ambience which thrives on adventure and apparently gratuitous happenings.

Bozoky has indicated that the progress of the Hero in the Arthurian narrative worked on the same structural principles which M  l  tinski established for the (folk)tale and called the "rules of conduct" of the Hero.

The Hero follows a pattern of ideal behaviour which in fact constitutes a semantic system based on a stimulus-response principle (positive response of the Hero to the external stimuli of various characters and events).(27) Bozoky showed how such a rigorous code of conduct to which the Hero must comply governed the Arthurian narrative in the manner of an initiatory ritual itinerary of the Hero.(28) It is as if the whole structure of the Arthurian narrative was aimed at bringing out the value and elected character of a particular Hero whether, Gauvain, Perceval, Lancelot, Galahad or other; as if the Arthurian world was especially designed for the testing

of the predestined knight. This is what Bozoky calls the "Ritual of the narrative".(29)

This progress according to rules takes heroes through a series of tests to reveal their exceptional nature. Heroes and heroines of folktale multiply the tasks till the whole "initiatory" journey is accomplished and the reward in terms of status and bride or status and husband obtained, e.g. Cinderella, Jack and the Beanstalk, The Princess and the Pea, the Prince Frog, well-known Grimm-Andersen tales; also in the Perrault collection: "Peau d'Ane", "Le Petit Poucet" etc.(30); or the mythic Hero of early saga literature whose actions are of cultural, cosmogonic importance; or the trickster Renart who outwits the nobility in the Beast epic.

The test of the Hero is an "identity" test. In other words the Hero undergoes a certain ritual to prove that he effectively is "what he is supposed to be". This could be said to represent the organizational factor in narratives whether medieval epic, romance or folk-fairy tales. Bakhtine who used this term of "identity test" indicated that "the whole narrative itself is conceived as a hero-test (...) heroes and objects went through an experience which has in fact not transformed them but instead has confirmed them, verified them so to speak, and has established their identity with themselves, their stability and constancy" (our translation).(31)

To sum up, the Test is functional in a wide sense in

the economy of the Arthurian narrative and the latter presents many points in common with the fairy/folktale and other traditional narratives such as the epics. Our Tale of Chastity Test is thus exhibiting a pattern which is a prominent feature in traditional narratives: i.e. a pattern of Test which reveals a pervasive concern for the concept of the Hero and constitutes a semiotic system (ensemble of significant "signs") built around the Hero in order to reveal and confirm his "identity". Bakhtine remarked that the notion of heroic identity belongs to universal primitive folklore and is linked to the notion of adventure and to a code conceived for a world of "fantasy", "merveilleux" -which is precisely what we find in the Arthurian narrative.(32)

- The role of fays and magical objects.

This election or identification of the Hero is often achieved by means of magic objects in the possession of otherworld, fairy characters. This is particularly marked in Arthurian as well as in popular, fairy tales. Both "genres" show similarities not only at the level of their morphology, or of the mechanism and structure of the tale, but also at the level of their narrative technique and of their general "Weltanschauung". Both represent a world systematized, conceptualized, abstract, where the "hasard" is paradoxically the norm as actions take place in vague settings, between the real and the

imaginary, and the frontier between world-otherworld is stepped backwards and forwards.

The Hero evolves in a world where all elements fulfil a "function", nothing is as such gratuitous. Objects and fairy characters (cf. damsels at fountains etc.) in particular function as catalysts to the adventure, they respectively materialize and personify the "merveilleux" which attributes to the hero this halo of "otherness", of predestination which for instance identifies Perceval as "Best knight in the World" (in the "Deuxième Continuation", Perceval encounters "objects-signals" such as the Ivory Horn that Perceval blows; the magic chess board leads him into adventures; the silver hammer and table distinguish between wise and coward knights...). (33)

The test by means of a magical object can thus be seen as the expression of a codified "hasard", of the supernatural which validates the Hero's worthiness and his election conferring to him reward or talisman. The quest for marvellous objects represents one of the important "schèmes" in the Matter of Britain (and in folktale). For instance, the Quest for magical objects in the Welsh tale of Culhwch ac Olwen; the Visit of Perceval to the "Château des Merveilles" (The tale has many parallels: the Gaelic lay of the Great Fool, the Libeau Desconus); the many Otherworld visits in Early Irish literature, even when the focus takes on a

Christian orientation such as in the Voyage of St Brendan and the parodic Vision of Mac Conglinne in Irish; the Graal "quest" becomes spiritual with the appearance of Galahad, and Joseph of Arimathea stands as the Hero of the fidelity to Christ.(34)

Such is the function of the fay and the magical object(s) of our Tale: they introduce the Test, which represents the relationship between world and the supernatural world and acts as a catalyst for the election of our heroine (by proving her chastity). The "Merveilleux" as such ensures the internal coherence of the whole. The Test in our Tale is thus a test of identity (the heroine is tested for what she is expected to be: chaste, "belle et vertueuse" which is an age-old way of praising women). A test imposed and confirmed by a supernatural, Other world.

We must ask ourselves whether there is any particular reason for the presence in this Chastity Test context of testing objects and therefore whether, in general, there is a specific, typological relationship between testing, talismanic objects and Heroes.

1.4. Hero-Test and Heroic Biographical Pattern

Could this formula: "Fay and magical object test Hero, who keeps the object as a reward", actually represent a "type" of tale (in structural terms, a type is based on specific structural characteristics).(35) We

suggest that it represents what could be termed a "Hero Test" type of tale, to which our Tale- pattern corresponds.

Bakhtine determined the semiotic system inherent to Arthurian and chivalric epic narratives: the whole narrative seems to be conceived as an "identity" test, aimed at qualifying the Hero. This already gives us an idea of the typological significance of the "Test". Here, it is the pattern of the "Heroic Biography" - identified by Lord Raglan and De Vries, among others, as characteristic of tales attached to famous traditional heroes of diverse folks - which is used as a model for a typological definition of our Tale. We see that the Test is an essential part of this model.(36)

The general framework offered by the heroic biographical pattern functions at a different level from the Proppian formulation: it is a supra-model or meta-structure for traditional hero tales (which we can define as narratives based on the life tribulations of a hero). The pattern has a mythic dimension, since it presents a "'trans-historical model' for the prestige legends of the group".(37) To every age and nation there is a peculiar ideal of heroism which can be found in their popular tales. Ideal champions are Beowulf, Hercules, CúChulainn, Finn, Roland, Arthur, Perceval, St Michael, or Christ, Robin Hood etc. That is, culture-heroes of early sagas as well as saintly heroes,

and folk heroes whose actions are at different degrees, of socio-cultural importance. As André Malraux said the Hero is a "personnage d'irréel, né d'un appel de l'exaltation de l'homme".(38) We shall leave aside for the moment the mythical dimension of this "model" to focus on its structural elements and see how instructive these can be for the definition of our Tale structure.

The episodes of the Heroic Biography include thus logically the life-span of the Hero with its crucial stages:

I. The Conception of the Hero

II. His Birth

III. His Youth and Upbringing

IV. His Acquisition of special qualities such as invulnerability

V. His Winning Ability (which sums up episodes such as Dragon-fight, Bride Winning through dangers, Otherworld expedition i.e. "Proving of the Hero")

VI. His Recognition

VII. His Death.(39)

It is evident that not all individual Hero-tales which we find in saga literature and folktale include the complete heroic biographical pattern just outlined. However, studies made on the Heroic Biographical Pattern in the Celtic context have shown that tales concerning mythical Irish "dramatis personae" such as Cormac Mac Airt can be grouped. This confirms the existence of an

underlying unifying biographical pattern.(40)

Many narratives focus as it were on some aspect of the Heroic Biography, and it is true that most contain an adventure or test of some sort. What we decided to call the Hero-Test pattern, corresponds chiefly to episode V (and VI) in the above schema. The Test is authenticated as an essential, central part of the biographical pattern. Therefore, a Tale which focuses on a scenario of Hero-Test taken in this narrow sense (i.e. proving of Hero and reward), represents a partial realisation of the Heroic Biography. We can thus define our Tale-"type" as a "Test-Tale". It gives independent status to one particular episode of the Heroic Biography, in the same way as some tales are called "Conception-Tales" or "Death-Tales" as they focus on other aspects of the heroic biographical pattern: e.g. the Conception or the Death of heroes (see the Irish tales lists).

The Heroic Biographical Pattern carries meaning essentially at the level of its reception. The Test as such is an "Umbrella" term which, if we refer to semiotics again, could mean any action which singles out the "Hero" and enables "him" to perform a role first at the level of the tale and by extension, at the socio-mythical level. We are however keeping in mind that the Tale pattern which concerns us is a Hero-Test, structurally defined at the micro-level as "Fay test Hero with a magical object- Hero is rewarded with the object",

which is, as we have indicated, a structure authenticated in Arthurian literature.

Such a type-definition (Hero-Test) designates a variety of tests whose categories depend on context. Tales about the "Winning of a bride" and the "Proving of the hero" (which correspond to the motifs of H.310-359/ Suitor tests and to H.1200-1399/ Tests of prowess or quests) seemingly the two most prominent thematic patterns in Arthurian literature as Beatie indicated, include different sorts of tests.(41) For instance, there are tests of courage and martial prowess all aimed at knights (medieval narrative literature) or hardy young men (folktale) who show their skill at killing dragons and monsters (cf. Beowulf, Tristan). In general overcoming physical dangers for instance the Sword-bridge that Lancelot must cross; fights against Black (in Yvain) or Green knights (in Sir Gawain and the Green Knight).

The Chase of a White Stag (in Erec), the themes of the Transformed Hag (cf. The Marriage of Sir Gawain) or the Otherworld journey for instance -from which Arthur brings back magic objects (cf. the Welsh poem of The Spoils of Annwfn) and also undertakes to be healed (Arthur's departure for Avalon), or also Perceval's journey to the Grail Castle involve tests which indicate a different concern. They are tests of sagacity, wisdom or "quests" for magical objects that is talismans and regalia (see part II and B.2. below). We can thus

perceive a qualitative difference in the "Hero-Test" in accordance with certain heroic actions.

The Hero exists, needless to say, only through the general schema of the narrative.(42) It seems thus that Arthurian literature presents patterns which can be investigated further in traditional narratives in terms of aspects and functions of the Hero-Test, in terms of "myth".

2. Tale and myth

What are then the functional aspects of the Hero-test -which is basic to our Tale- in Arthurian, and traditional narratives in general. How do they relate to our particular Tale of Chastity Test? Such an approach implied looking at the mythic value of the pattern for medieval audiences.

2.1. Definitions

A few definitions of what we understand by "myth" are necessary at this point. We have already mentioned that our ~~T~~ale pattern (defined as a Hero-test) had a mythical basis since it is a partial realisation of the heroic biographical pattern which functions as a "trans-historical model for the prestige legends of a group". A global definition would be that myth is the expression and the language of a "world vision".(43) It applies to a group or collectivity for which it has a function.(44) In other words the notion of "myth" can be defined as a complex of causes and effects forming a pattern which, when perceived by a particular audience, fulfils a certain function.(45)

Myth functions at different levels, cosmological, eschatological, psychological, social for instance. In order to clarify the concept of "myth" further, we briefly sketched the main approaches to myth to which we refer in what follows.(46)

Admittedly, there is a conflict of approaches in mythology: Lévi-Strauss, Eliade and others have interpreted myths with distinct techniques, within different cultures, at different times. The basic function of myth is to embody responses to problems and in this sense it is revealing of "man's condition". In terms of cultural anthropology, the function of a tale can then be a mediatory one, solving basic contradictions or conflict-situations inherent in human thought and interactions: i.e. between society and the individual, between ideologies and reality; between order and disorder, man and the divinity. These oppositions are often set in terms of the antinomy world-otherworld. The Hero-concept is a means for exploring this relationship: the Hero represents, as we have said, a mediatory force (here we recognize the paired structures listed by Vidal: androgynous-heroic).(47) Structuralism sees in myth a reconciliation of opposites which are thus put in terms of paradigmatic relations. This framework based on a binary world concept is that of Lévi-Strauss and his school.

Repetition of the same tale pattern in new trappings confirms for the audience a mythical pattern which is functional because it reinforces in the audience a feeling of the stability of its values, condition etc. and is therefore in a sense "sacred". It refers, in the words of Eliade, to a reality of a different or higher

"order". Social cohesion is validated by this "order" (cosmic, natural on which the social order is based).(48)

Attempts have been made at a structuring of the diverse functions of myth. The structures on which myth thrives can be seen from different perspectives, as Vidal explained and we adopted only some of Vidal's views here.(49) He refers to a "trilogy in 0" as the basic pivotal structures of Myth. Myth depends on an Oral tradition (i.e. tales) in that sense it is concerned with Origins, it remembers a golden age, a heroic age, recalls cosmogonies, theogonies, and lists genealogies. Myth is also Operative which indicates that myths evolve, adapt to the daily reality where they are functional. We summarized the basic definition of myth given by Vidal as the voice of a collective, primordial memory which talks from the depth of man's condition within a tradition put in the present. Vidal established further that secondary structures ensure the scope of each myth. These structures are often paired: myth mirrors and myth gives examples or paradigms and is thereby ethic; myth is festive or tragic. Myth aims to solve an inherent duality between man-gods, man-woman etc., which Vidal terms the "androgynous" structure of myth and this is paired with a heroic structure (the hero-concept). The "divine" structure of myth finally regroups all the others.(50)

Vidal's attempt partly corresponds to the endeavour of another scholar, Kirk, to establish a typology of the functions and meaning of myth as follows. All myths have a narrative function (i.e. tales, and sententious expressions cf. proverbs). They can then either confirm (the memory of) certain beliefs and values such as the concept of ritual initiation etc., that is they affirm values and relationships which ensure the stability of a group by repetition in the sense suggested by Eliade (i.e. validatory function); or they can explain, resolve contradictions or make existential problems less severe by speculation or catharsis, and basically mediate in the sense given by Lévi-Strauss (explanatory function). (51)

At the crossroads of interpretations, Dumézil opened a new way from which one can view mythologies: it accounts for the "creative coherence of an Indo-European world" which stretches from the Ganges to Ireland, via Iceland. (52) The Indo-European ideology defined by Dubuisson, (53) as a system of values and concepts determined by an ensemble of specific relations, binds in a tripartite framework (sacred/martial/economic) the various cultures concerned while also acknowledging their differences and originality. Dumézil and other scholars have shown that tale patterns gain in clarity when set in the context of the specific trifunctional structure which illustrates, as the theories of Dumézil have shown, a "Weltanschauung" or particular world vision, permeating

every aspect of Indo-European mentality and social organization.(54)

To sum up, a mythical pattern triggers in a tale the collective memory of its audience. Secondly, a mythical pattern is dynamic. It is a developing notion which caters for the needs of a specific society/group of which it supports the "world vision" and which projects in it its own concerns.(55) This implies evidently that to understand the relationship between a (mythical) pattern in a given tale -the Hero-test pattern in our case- and its audience, one must have identified this audience, that is the group of reference, and the cultural matrix to which it belongs.

2.2. The "ideal" Arthurian Hero

In the light of this general survey, the mythical function of the "Hero-test" type of tales is considered within the socio-cultural context of the Arthurian era and is seen in relation to our Tale. In other words, we looked at the relevance and functionality for contemporary audiences of Arthurian literature (merely identifiable as c.12th century medieval courtly society, French, Anglo-Norman and satellite European courts) of the Hero-test pattern which is basic to our Tale.

The Hero as champion of the group is in the Middle Ages a meaningful concept, inherited from the Heroic Age, The Gododdin expresses for instance the ideals of the

Heroic Age in Welsh literature.(56) It represented long after the 6th or 7th century, the example of heroism in the Welsh mind which was, as well as the ideal of kingship, kept alive in the tradition of the Welsh eulogistic poets, such as the comparison of the 12th century Owain Gwynedd to the 6th century Owain ap Urien.(57) The Arthurian obsession with tests and the ideal knight (or ideal king), the "ideal" Hero is symptomatic of the medieval mind.

In the "Ritual of the narrative", the Hero is tested for "what he is supposed to be". The court of Arthur being the point of departure or the seat of adventures, represents as such a microcosm of an ideal feudal/courtly society where, for men, virtue meant obedience to the chivalric code (bravery, fidelity to a lord, and to a lady love in the courtly literary context).(58) For women, virtue meant chastity, beauty and generosity. Chastity was recognized by the Church in its three states: virginity, marriage, widowhood.(59)

Our Tale which is based on a pattern of Hero-Test stresses the elected character of the heroine (60): the chaste lady who plays a mediatory role in the narrative by solving through her actions a conflictual relation or situation (i.e. lack of chaste lady and humiliation of the court). As such, by its paradigmatic transposition of the Hero-concept, our Tale pattern reasserts for audiences certain values of the medieval, feudal/courtly

society.

The chastity Test is a form of "identity test" for the woman: it proves or disproves her righteousness, her worthiness as a bride, wife, widow. Hence the theme of the ideal couple deserving each other: worthy hero and worthy bride (e.g. ST/Cross: Bride and suitor tests H310/H360 and the chastity tests H400). This comes to the fore like a leit-motiv in tales of chivalry: "Chevalier sans peur et sans reproches" and his "Dame, belle et vertueuse". The characters of Erec and Enide (in Chrétien de Troyes or The Mabinogi of Geraint in Middle Welsh), and the comment made by Queen Medb in the introduction to the Old Irish epic of the "Tain": "A wife of a man of worth is a woman of worth" are good illustrations of this notion of the ideal couple, as is evidently, the outcome of our Tale which singles out repeatedly the hero Caradoc and his beloved in many versions.

Such concepts of "honour and shame" in the medieval context are dependent on the fundamental interrelationship existing between the individual and the social institutions of the time, including the Church which assigned to the individual a code of conduct in relation to his "state";(61) and such a stereotyped conduct is presented as an ideal, e.g. the chivalric code of honour.(62) Indeed the medieval social repartition has been seen as an amplification of the schema of the

Three "estates" itself an avatar of the Indo-European ideological tripartition.(63)

At all times, in all societies, people have always created their rules to codify their norms of behaviour, and these rules are kept in the tradition. The norm expresses the collective values agreed upon by the group which gives it its compulsory character: it is made effective by collective censureship which sanctions all divergences detrimental to the harmony of the social order -through ridicule, ostracism, penance etc.(64) Our Tale, which stages a public test by means of magical objects is in keeping with the medieval ethos, where the public consensus of opinion about a belief was considered a sign of its truth: "Vox populi, vox dei".(65)

Medieval society corresponds to a society of a "collective type". Based on a system that is economic, political, institutional and ideologico-cultural which ensures the legitimation and identification of the community.(66) The heroic ethos -in the early Arthurian context, in the epics- stresses a binding responsibility characteristic of that social frame (67): the Hero-Test expresses thus mythically an awareness of group cohesion, which it reasserts and of which it expresses the values and "world vision" (Eliade).

Duby saw economic reasons behind this exaltation of knightly high deeds, adventure and allegiance at the Arthurian court.(68) It is the idealization of the

condition of the "juventus": wandering young men fallen short of the lineage tradition of inheritance, who flocked to courts in search of status, hoping by their prowess to win the hand of a rich heiress or widow (cf. the quest for bride motif). In this perspective, the Hero-Test of the Arthurian narrative fulfils an explanatory, speculative function (in the typology of functions delineated by Kirk and Vidal mentioned above) and mediates an unsatisfactory social condition.

The (mythic) function of Hero-tales in general served mainly to reinforce in the audiences of Arthurian literature of the 11th-12th centuries onwards the belief, as Beattie pointed out, in the stability of the social order and of its values. Particularly as there were impending threats on that stability due to the rise of the central monarchy (the Plantagenets, the Capetians, the Angevins, Frederic Barbarossa) and of the merchant class.(69) This validating function of the Hero-concept in the chivalric tales (Arthurian, epic) appeared all the more crucial as the Middle Ages unfolded, in the sense that the ideology clung to by the weakening feudalism became more and more at variance with reality, with the changing face of society.(70) Cormier remarked that such a scheme of Hero-validation seemed much more valid in epic and saga, of Achilles, Beowulf, Cuchulainn, Roland, less so in romance with its often ambiguous intentions, and "chiaroscuro" heroes.(71) However, he was referring

to Chrétien de Troyes who imparted an original mark on traditional material.

2.3. Mythical aspects of the Hero-test and relevance for our Tale

If the Hero-test meant something to contemporary medieval audiences of c.12th century, steeped in a chivalric ethos conditioned by the particular culture of the time, it is precisely because it triggered the collective memory of a model and of the mythical value inherent in it.

One could speculate on the mythical antecedents of such a pattern of Hero-test. Recurrent mythical patterns in medieval (Arthurian) narratives have been defined by Beatie as the "Winning of a bride" and the "Proving of the hero" which he relates to myths of the Dying Goddess or God, as a "sophisticated fusion of male and female variants of the seasonal myth";(72) Gantz remarked also on the strong seasonal rather than societal mythic substratum of the Celtic (Irish) tales which focus on "themes of dying kings and alternate lovers".(73) This can be seen to express for instance, atavistic concerns which preside in nature to the choice of partners, of leaders: the strongest, the fairest, the best carriers of genes. Are recurrent structures in tales (defined in terms of the sequence of Proppian "functions") based, as it has been suggested, on biological or cultural programs of actions?(74) These considerations, however exciting,

take us away from the role of the narrative (i.e. the text with its structure, features and logic) in the myth.

We can turn for explanations to, for instance, the dynastic relevance of the Hero-test pattern.(75) Examples of this are the "ritualistic" elements in the Celtic narratives which find parallels in Arthurian literature such as the Chase of the White Stag, Fairy Mistresses/Lovers, Otherworld Journeys and the Transformed Hag, which are survivals of sovereignty themes. These are found for instance in the Breton lays (cf. Tyolet, Graellent, Guingamor)(76) and in many tales of the Irish Kings' Cycle.(77) Similar (otherworld) confrontations can promote heroic high deeds, displays of skill and strength (dragon slaying is always a popular one). Patterns of the sort, sovereignty, dragon slaying... have been attached to founders of lineages as well as to fathers of the Church;(78) many a Patron saint is said to have, among other feats, slain a dragon or two.(79)

This kind of thematic transfer witnessed in Arthurian literature is, as Bromwich and Mac Cana pointed out, an inherent feature of the Celtic tradition itself which we find operating early both in Irish and Welsh propagandist literatures, based for instance on Irish origin legends validating the supremacy of dynasties such as the Uí Néill and the Uí Chuinn (from the 5th

century on). On the other hand, the old legend of British resurgence (e.g. crystallized in King Arthur). "For such is the inner dynamism of the mythic themes and structures that they are able to generate as many variant reflexes as may be called forth by changes in social or political circumstance, and nowhere is this more abundantly exemplified than in the context of the sovereignty myth". (80) Thematic transfer within the Celtic and between Celtic and Arthurian literatures, accounts for similar patterns such as the Otherworld journey being attributed to various characters: Arthur, Pryderi, Bran, as well as to Cormac or St Brendan.(81) Episodes are paralleled in different cycles and characters from one cycle appear in others: Finn is connected with Cormac as leader of his war-band.(82) The Otherworld character Manannan appears in the Wasting sickness of Cúchulainn (Ulster cycle) and in the Adventures of Cormac (Kings' Cycle), and as the Welsh Manawyddan, he turns up in the Mabinogion.

The Arthurian narratives open thus to us a window not only on the Hero as he ideally seemed to his age (i.e. the ideal warrior, the ideal knight, the ideal bride). They function mythically in the social frame of the Middle Ages but also carry a "sense caché", a hidden meaning underneath the courtly ethic garb. The tales present elements pointing to values of an earlier age which have survived embedded in the tradition: patterns

transposed with meaning and all, but transformed, adapted; or elements which occur as garbled mythic scraps reduced to mere floating motifs in a pool of Arthurian clichés and commonplaces.(83)

This mythical heritage stems from the cultural matrix in which the medieval epic Arthurian literature originated: the courtly, feudal ethos of the Anglo-Norman age, international folktale material and the input of Celtic literary traditions. With this cultural framework in mind one can then appreciate how patterns, motifs, elements, themes and concepts can also reveal elements of a more archaic, Indo-European substratum, or aspects of a Celtic slant to this Indo-European substratum.(84)

- How does this relate to our Tale?

The nucleus of our Tale (a feast in which a disturbing element intervenes, a fay or character with fairy connotations who appears, with a magical object to find-test-elect a worthy hero/ine) corresponds, as we know, to a particular pattern of Hero-Test pervasive in Arthurian literature. This Hero-test pattern recurs in the narrative cycles of the great Arthurian heroes starting with Arthur, Gauvain, Perceval, Caradoc (cf. *Le Livre de Caradoc*), Lancelot, etc.; in the biographies of Welsh (Pwyll, Pryderi, Lludd) and Irish heroes (Cormac, Conaire Mor, Cúchulainn, Finn being the most popular).

The fairy/Otherworld (male or female) visitant is as

we have mentioned a characteristic feature of Celtic mythological narratives, in sagas and folktales. In the Matter of Britain, the fay or the "strange damsel" is particularly popular, bringing (from the Land of marvels) news, a challenge or an object to heroes (85) - but this fay or fairy character is not always so easily recognizable. Fays can be disguised as inⁿocuous "châtelaines" and intruding supernatural testers can act the varlets, as we find in our Tale.(86) The Otherworld does not always sport the brilliance and characteristics with which it is usually described in the Matter of Britain and in authentic Celtic narratives. Or it may show christian or oriental features, though this is not so much the case in the versions of our Tale.

Our Tale structure presents thus quite specific elements (fay, test, object, heroine). So, what relationship is there between this Hero-Test type of narrative, and the collective memory of the "Arthurian"audiences? Is there a rapport between kinds of testing objects and Heroes? If so what light does this throw on our Tale pattern as regards the presence of specific objects ("drinking horn and mantle")?

Our point so far has been to stress that the Tale is a Hero-Tale, like the Arthurian narratives and the Celtic sagas or, the folk/fairy tales from which they inherited ambience and material. More precisely, it is a Hero-test type of tale. Semantically, it is the expression of a

system, built around a Hero (the chaste lady) in order to reveal and confirm his (her) election and status,(87) following what resembles an initiatory process (the tests) which can thus be associated with rites and symbols.(88) The "Test by means of a supernatural character and magic objects" completes this semiotic system as the fairy character personalizes the supernatural while the magical object materializes it.

Mythically, the Hero-Test is the expression of the relationship between world and Otherworld, the Hero being a liminal character mediating between the divinity and man, between ideal and reality. So, though the Arthurian world is as real as it may be, it is also a world of Heroes, "in-between" this world and the other-world. Because of that relationship, objects can assume a great importance in the eyes and mind of the storyteller and audiences: they are signs and manifestations of the supernatural world, more or less christianized according to the spirit of the time. This symbolism contributes to reinforce the particular vision of the world as an organized, codified order which transpires from Arthurian narratives: a "Weltanschauung" shared by our Tale of Chastity Test by means of a magical object.

- Types of "elected" Heroes.

We are looking for a typological, generic correspondence for the different sorts of Hero-Tests and

have already remarked earlier on the qualitative differences in Arthurian literature between the adventures of certain heroes. Köhler indicated that the knights of the Round Table are all of the same rank but not of the same nature. In each adventure there is only one "elected" and this implies a correspondence between types of Heroes and different types of tests.(89)

Clarification can be sought in the studies made by Dumézil and other scholars, on the comparative Indo-European mythology. Dumézil showed that the Indo-Europeans had a tripartite conception of world and society. This depended on a harmonious, complementary existence of three functions corresponding, by order of dignity to the mastery of knowledge and the sacred, to the practice of warfare and to the care for economic survival and well-being.

This pervasive trifunctional ideology is articulated, in myths, in the structural system of the narratives and the Hero-concept is fitted into this ideological framework. Dumézil and his school indicated how types of mythic heroes appear to reflect the functional tripartition by their characteristics, their actions, their qualities, attributes and correlatively, their "sins" or faults.(90) There are heroes of the first "function" (with sacred, judicial connotations), second function heroes (warriors, defenders), and third function heroes (with economic connotations, prosperity,

well-being).

Traditional tales present paradigmatic variations of the tripartite ideology in varied combinations for which Dumézil gave a summary classification.(91) The functions may be for instance represented by successive heroes. We encounter this in the (Celtic) saintly biographies for instance,(92) or in relation to a single hero like the king who synthetizes all three functions: he is issued from the second, characterized by the first and is related to the third.(93)

The privileged position of the warrior in the Indo-European social context led to an emphasis on the martial Hero in tales (sagas/myths and Arthurian narratives).(94) However, we find in the context of Celtic literature, which has a considerable archaic character, the exaltation of this other category of Hero: the King-hero or Wise hero (e.g. Conn, Cormac, Conaire, Lugaid etc.). This appears to be a Celtic particularism, though basically an Indo-European concept.(95)

Our study of the Tale benefits from this discussion in that both Hero and Hero-test concepts, which pervade Arthurian and much of traditional literature can be seen to hark back, in the collective memory of the audiences, to an Indo-European typological repartition of heroic figures. We are thus able to take up the question shelved earlier: whether there was any specific relationship between kinds of testing objects and Heroes;

whether the collective memory of the Arthurian audiences extended to patterns involving symbols, attributes which would be characteristic of the Hero and might clarify the puzzling presence, in our Tale scenario of the Drinking Horn and the Mantle.

- The Hero's "Truth" and the objects-talismans.

Further, to different functional Heroes correspond specific tests, as specific criteria correspond to each of the mentioned Hero-types. The Test of the Hero proves "that he is what he is supposed to be", warrior or king (and we indicated that such a test is a feature of the Heroic Biography). Such a Hero-validation is encapsulated in an "Act of Truth" specific to a function.

This concept of the Hero's "Truth" is a powerful feature of Indo-European culture and has been amply discussed and illustrated at both ends of the Indo-European spectrum.

It is clearly expressed in the Old Irish context where there are two specific forms of this Truth(="Fír).

The "Fír Fer" or truth of the warrior corresponds to a martial prowess and the "taking of arms at the initiation cf. Cuchulainn and the Hound of Culann.(96) The ritual boasting scenes of rivalry between champions for precedence and the Champion's portion in Old Irish epics (cf. The Story of Mac Datho's Pig, Briciu's Feast) indicate -though with a strong parodic vein- the strength of this ethos.(97) The "Fír Flathemon" or King's Truth

on the other hand corresponds to an utterance of good judgement (at the royal inauguration). Cormac validates his claim to kingship by a true judgement (a shearing for a shearing) and the attributes of kingship which he receives are said to "fit" him (sword-thumbring-mantle).(98) It is indeed believed that the force of this verbal act validates the true king on whom the prosperity of the land depends.(99) The dynastic value of such themes is well attested.(100) This Indo-European concept of "Truth" of the Hero represents in other words the supernatural validation of the predestined Hero, of the Hero's identity which we mentioned earlier. Wagner indicated that it is an ethical notion founded on a cosmic principle.(101) Conversely, the lack of "Truth" (cf. the "Gad Flathemon or the Ruler's Falsehood) is a serious fault, a functional "sin".

Paired with these mythical categories of Heroes and tests are specific objects or attributes of function: objects symbols of power, wisdom, with "super-magical" effects for the first function - objects of defence and war for the second function - objects symbols of fertility, economic well-being or the third function. Though they vary, their marvellous properties are much more constant.(102) This trifunctionality at the level of the objects is well expressed in the talismans of the Tuatha de Danaan in Irish mythology: the stone of Fal,

Lug's spear, Nuada's sword and the cauldron of the Dagda - which Dumézil compared to the functional golden regalia of the Scythians: yoke and plough, axe/arrow, cup.(103)

Other lists of royal treasures carry a similar mythological value, whether Irish: the treasures of the legendary Irish king Crimthan Nia Nair, the royal talismans of Cormac and Conaire Mor (104) - or Welsh: the Thirteen Treasures of the Island of Britain echoed in the Spoils of Annwfn in the Book of Taliesin and in the story of Kulhwch ac Olwen such as the Cup of Llwyrr son of Llwyryion and the Horn of Gwlgawd Gododdin.(105) These objects, when classified, do fall into trifunctional categories. As O' Cathasaigh pointed out, it is tempting to see in the legendary King Cormac's magic objects (cup, sword and branch) a parallel with the Scythian regalia alluded to above.(106) Similarly, the initiatory test undergone by Conaire Mor indicates the trifunctionality of a king: a royal mantle which only fits the proper candidate (first function), a chariot to be driven between two stones (second function), the test of the stone of Fal (third function).(107)

If we take the example of the Welsh treasures, these mainly list abundance providing implements or discriminating objects which also confer advantage to their owners.(108) They are however remarkable by the tripartite distribution of their properties; basically, they are variations on the themes of provision of

food/material well-being (e.g. Horn of Bran, Hamper of Gwyddno Longshank, Pot and Dish of Ragenydd, Halter of Clydno Eidyn, Knife of Llawfrodedd the Horseman, Coulter of Rhun the Giant, Cauldron of Diwrnach the Giant); weapons which will only serve one brave person (Sword of Rhydderch the Generous, the Whetstone of Tudwal) and objects which offer sacro-magical protection, or will only serve certain characters, for instance, mantles of invulnerability, invisibility, chastity (Arthur's mantle; the Red Coat of Padarn, the mantle of Tegau Gold Breast); the Car of Morgan the Wealthy which carried its owner wherever he wanted; the Chessboard of Gwenddolau which played by itself...(109)

These talismans of Indo-European mythology which Dumézil indicated to be conceptually linked to the triad of fundamental functions do survive in the folklore of Indo-European societies more or less clearly (AT.566, 569 and ST D 1475). For instance in the Welsh examples which we have just cited, the "super magical" character of the first function is still visible under the folkloric degradation as this first function can take on diverse forms and effects.(110) One of the versions of our Tale, the late *Chanson de Geste Huon de Bordeaux* (HB), provides a good example: the horn ("olifant"), the "haubert"/helmet and the cup of Auberon each prove the knightly virtue of Huon.(111) The magical objects of sagas, folktale, romance and epic also find parallels in

these mythological objects. Thus, tests of qualities and insignia act as functional markers of the Heroes in tales.

-Arthurian narratives and Celtic tradition.

Avatars of this repartition of Hero-tests according to functions can be traced in the Arthurian material as the narratives account for certain patterns and elements inherited from an earlier age, in particular from the Celtic cultural slant of the Indo-European ideology.(112)

Objects, magical objects, which we find cropping up in apparently anodine contexts, such as in our Tale of Chastity Test, may receive an interesting interpretative side-light when put in the perspective of these ideological patterns.

Magic objects which appear in Arthurian literature have parallels in the lists of Celtic treasures and many would fit the trifunctional descriptions by their properties (e.g.vases/ swords/ spears/ seats/ cloaks/ dishes/ pots/ harps/ bottles/ knives/ chess games/cups...).(113)

Mere resemblance does not necessarily imply similarity in the functions of objects. It is to correspondences of patterns, to the general schema of the narrative that one must cling in order to identify the function of an object, as objects, like heroes are defined by a network of interconnecting relationships

within tales which give them meaning.(114)

Intertextuality and literary filiation played a great role in the development of Arthurian literature but beneath the apparent disorder of international motifs and Celtic popular tale elements are structures of an archaic mythology which account for the coherence and recurrence of certain tale patterns. Scholars are currently investigating the network of correspondences (motifs, patterns, epic clichés...) between the 12-13th century Arthurian cycle, the Dark Age Irish (Ulster) cycle and the 20th century Ossetic cycle of the Nartes (descendants of the Scythians).(115)

- Mantle - Drinking horn: a mythic pattern?

Dumézil and other scholars have indicated the particular importance of the drinking vessel (cup, cauldrons, drinking horns...) in the Indo-European mythology. It is an attribute of kingship "par excellence". Part of the king's personal regalia, both as a truth testing object (among other examples the Welsh cauldron of the Head of Annwfn which would not boil food for a coward, the Irish cup and cauldron of King Cormac and the Ossetic/ Scythian parallel, the Nart-Uamongae or Cup of the Nartes which detects the liars) - and as a symbol of plenty, the drinking vessel represents the well-being provided by the rightful, truthful king, thus blending first and third functions in the Dumézilian

sense. (116)

Cups of truth, inexhaustible drinking horns or cauldrons and by extension the powerful ale, mead they contain are thus a prominent symbol which merely reflects the values of a society for which feasts with food and drink were important. Feasts are the setting for a number of tales in early Welsh and Irish literature and "Feasts" correspond indeed to a category of tales in the early Irish storyteller's repertoire, cf. Bricriu's Feast (in which Cúchulainn is tested several times for his right to the champion's portion, and receives from the hands of Queen Medb a cup of red gold as token of his excellence).(117) The tales of the two Irish Medb, personifications of the sovereignty are particularly striking as they explicitly associate the acquisition of kingship with a powerful drink.(118) Similarly, an early cryptic Irish text lists mythical kings, referring to them by the powerful drink they "drank".(119) For further illustration we refer to the notes we made in part II above on the symbolism of the drinking horn/cup where it was concluded that the drinking horn of our Tale was a rare survival in Arthurian literature of a primitive object which displayed the properties (plenty, test) of the Otherworld vessel, prominent in Irish and Welsh mythical tales and which was conferred to an elected hero. Among Dumézil's collection of Tcherkesse folktales there is this variant of the Narte

epic which illustrates the rewarding of three values (faithfulness, courage, hospitality) by a horn full of drink, given to the hero: i.e. to the man with the bravest son, a faithful wife, the most hospitable wife.(120)

Our Tale makes a big play of the failure of many candidates to the test of fidelity which by contrast singles out the successful heroine and her partner. It seems that by analogy, this testing scenario can be set in terms of an act of Truth versus an act of Falsehood, the latter being characterized in mythical sagas of the Indo-Europeans by a functional sin or fault (cf."Gau Flathemon" or Ruler's Falsehood in Irish mythology) - which is punished in a way equally symbolic of function.(121) The motif of the empty "cup", that is, the refusal of drink, offers another possible analogy with our Tale. It seems to be in keeping with the symbolic association of drink/cup and the (King) Hero. In several stories, the Hero, deprived of drink, dies. This motif, which could be called "Death by thirst", is illustrated in the episode of the Death of Conaire (where it is set at an Otherworld feast) whom, having lost his integrity, loses his kingship. Death by thirst is also found in the Pursuit of Diarmaid and Graíne (Death of Diarmaid). It is not our intention to develop this question here, but it could be pointed out that such a "punishment" can be seen as functional.(122)

Among the functional objects attributed to Indo-European mythical characters of the first function and kings, are garments such as rich mantles, mantles of invisibility or other "super magical" items of status. We have mentioned the testing mantle, thumb-ring and sword of Cormac which all "fit" him at his inauguration and the mantle received by Conaire in similar circumstances. The folktales of the Nartes collected by Dumézil allude to a fleece which sings and dances before God, clearly a first function object.(123) The mantle as symbol of kingship and of the handing over of function is well-known (cf. notes part II). Mac Cana used the imagery when he wrote that Henry Tudor could not have taken on the "mantle" of Arthur and Cynan and Cadwaladr and might never have acceded to the throne of Britain without the force of political prophecy in Welsh for the British resurgence.(124)

All this seems to indicate that the presence in our Tale of a Drinking Horn/Cup and a Mantle, in a testing context imposed by an Otherworld character is strongly reminiscent, by analogy, of a pattern of Hero-test frequent in Celtic tales.(125) This pattern has been transferred into Arthurian material, with the objects-talismans just mentioned. The Hero's "Truth" (here the heroine's chastity) is validated by the ability to drink (from the drinking horn) or to fit the magic

mantle.(126)

In this sense we can speak of our Tale as presenting a mythical pattern which underwent development. The functionality of which is still alive in the properties of the objects -though its original significance has vanished.

C. TALE AND AUDIENCE

"Chrétien, when he composed his 'à thèse' works of counterpoint, interlaced rhetoric and imagination, consciously or not still had his audience in mind and (we think 'naturally') attempted to appeal to them, to delight and instruct them. In order for a work like Yvain to have succeeded, it must not have contained totally alien values, nor necessarily totally familiar ones, but, to capture attention the correct amalgam of both".(1) Cormier further talks of a special relationship between creator and audience adding that "the (great) work of literature is in many ways like a Hero. It expresses the hopes and ideals (or a parody of these hopes) of the society in which and for which it is created".(2)

This holistic view of a literary work sums up our approach to this particular Tale in the sense that we have come to define it as a new creation in an old mould, that is on traditional bases.

1. The Chastity Test scenario or the Comic Adventure

The appeal and durability of the Tale is due to, or at least made effective by the comic which is functional at different levels: the Tale has the force of a satire at the level of the topics treated; and, at the level of the Tale structure, it is a parody of a traditional, clichéd even, literary pattern. Further, on the

literary-symbolic plane, the burlesque in the Tale can be understood as an expression of the "carnavalesque" which projects societal values and a world vision at the level of the festal symbolism.(3) We thus fuse and summarize our interpretation of the Tale by placing it in the following perspective:

1.1. Tale as satire: Tale and topics.

1.2. Tale as parody of a traditional narrative pattern.

1.3. Tale and the carnivalesque spirit.(4)

1.1. Tale as topical satire

Satire of topics such as courtly ideals and the ideal world of chivalry epitomized by the Arthurian court; satire of the monarchy perhaps which voices the political feelings of the feudal lords, and anti-feminism which is a strong element of medieval literature. All three are very much to the fore in this Tale.

Our Tale is equally the voice of the Church (with its obsession for the chastity of women), as that of certain classes such as the feudal aristocracy (which is against centralized monarchy or alternatively is being self-critical). Or it is the voice of the rising bourgeoisie attacking the aristocratic ideals symbolized by the Arthurian court, with its leit-motiv of knightly virtue and courtly love? (5)

The principle of satire is to criticize in order to better confirm a principle; satire attacks details,

behaviour and beliefs which go against certain ethical, social rules. Therefore though satire can be used as a subversive element of the dominant ideology (such as the voice of the bourgeois). It is in many aspects paired with this dominant ideology of society, a society which in the Middle Ages assigned to individuals a stereotyped or ideal code of conduct, itself determined by a "state" cf. Chivalry/lords, clergy, merchant class, "vilains". Thus succinctly defined, medieval satire is a "force conservatrice" (6) which targets deviations from the norm i.e. what is recognized as a certain medieval "world vision" upheld both by public consensus of opinion and a theocratic spirit.

In our Tale the specific topics targeted are typical situations (7): one laughs at the unfaithful ladies and at their cuckolded husbands/beloved; King Arthur is mocked and the knights are ridiculed over such an unheroic matter! The infidelity of women and the corresponding cuckoldry of husbands as well as the ideals of chivalry represented by Arthur's court are topical attacks and these were popular in certain literary genres (e.g. farces and spielen, nouvelles, fabliaux) but pervaded virtually all sectors of medieval literature at different degrees. The sensitivity of these subjects at the socio-cultural level, has been emphasized already (cf. A.1 above).

These are traditional farcical themes but they

function and produce the desired comic effect because the topics derided are fundamentally recognized as of value. As Eco tells us, we laugh all the more at a transgression that the forbidding norm is serious.(8) So, paradoxically, the satire in this Tale, being a weapon of conformity, reinforces the seriousness with which audiences regarded the topics under focus (chastity, chivalry, and in general the ethical values of an epic medieval society).

1.2. Tale as parody of a familiar narrative pattern

As Zumthor wrote, medieval satire is primarily perceived less as a social criticism than a parodic alteration of literary tradition. He mentioned that the anti-feminist trend in literature expressed equally religious feelings about women (the "myth" of Eve) as the thematic reversal, distortion of courtly love songs; anti-feminism can be viewed as a parody of the dominant courtly ideology which had sway in literature.(9)

Parody is defined as the transposition of traditional literary forms within genres, by inversion. A familiar literary pattern (in style and form) is put to a different use, and this causes a "hiatus" between the expression and the contents, which creates a comic effect. Parody was particularly prominent in the Middle Ages where it was a factor of renewal, both subversive and regenerative, of literary forms.(10)

Parody is never totally gratuitous. Its play with a formal system seems to criticize the values behind it, but medieval tradition as Zumthor explains "is strong enough to embrace its own elements of protest" (our translation). (11) While, so to speak, desecrating its model, parody confirms all the more the seriousness and dignity inherent in it, in the way that comedy like carnival are authorized transgressions which "remind us of the existence of the rule".(12)

From this perspective, we see our Tale scenario as a parody since it places women in a specific testing situation, which represents an inversion of the well-known traditional pattern of the Hero-test. When transposed into an unusual context, like this one, this pattern strikes and, as such, appears funny because it is tacitly recognized and perceived to be outside the norm in terms of style, form and content.(13)

Women are in this Tale the heroines of a comic adventure which takes place at Arthur's court, at a feast. Structurally, this is consistent with a cliché-pattern of Arthurian adventures, as we know. In other words the Tale is a paradigmatic transposition of an authenticated narrative pattern of Hero-Test imposed by an otherworld character, where the Hero is also given the testing object as a reward. The women tested and the eventual truthful heroine are thus functionally "Heroes" of an adventure. The function of the Hero-test in

narratives, as it has been defined, is to prove the Hero's claim to what is considered to be his mark of identity, his "Truth", his worthiness. This pattern, rooted in myth, is anchored deeply in the collective imagination and memory of medieval audiences.

It follows then that the champion or "elected Hero", in this Tale, is a woman who proves, what else, but her virtue. The result gives the scenario of a heroine who proves her virtue (literally her chastity) in a test set by a fairy-like character, with a magical object, and who receives the object as a reward. The analogy with the election-selection of the Hero in the traditional pattern of the Hero-test can be extended to details. Added elements, such as the kinds of testing objects associated with the successful heroine in this Tale: Mantle and Drinking Horn or Cup, correspond to the functional attributes of certain heroes in a Dumézilian structural classification. The mythical undertone of the scenario which is here parodied is one which bears resemblance to the King-Hero test of Celtic narratives with its accent on truth testing, drinking vessels and magical regal mantles.(14)

The Chastity Test adventure is thus effective as it represents an unusual, comical variation on the theme of Hero-test, due to the creativity of an author who played with traditional material in order to arouse his

audience's interest. As Eco made clear, the comic implies the tacit perception on the part of the audience of a certain background genre or "frame" whose violation produces this comic effect.(15) If the Tale scenario was found comic it is because, its "background frame" itself was meaningful, and its parodic treatment brought to audiences, a satisfying sense of "profanation".(16)

1.3. Tale and the "Carnivalesque spirit"

So far we have indicated that the Tale is thus both a satire of known literary topics and a parody of a traditional narrative pattern with mythical relevance -these aspects of the comic being complementary. The comic can be seen to function at yet another level in the reception of the Tale.

The breaking of taboos such as joking about honour, shame and such concepts could have indeed appeared subversive of received and accepted ideas. This would generally have appeared suspect, even shocking to a medieval audience of Arthurian literature, were it not for the comic. The comic conditions the reception of our Tale by audiences who recognize the code and conventions of a world at play. Huizinga used the term "play spirit" to refer to those rules and conventions that make an event and ideas acceptable which would otherwise be offensive (17): the ritualized verbal altercations of the

Old Irish champions in drinking halls, or the "insult game" which the two hobos reverted to while "Waiting for Godot" in Samuel Beckett's play, for instance. This "ludic" situation from which arises the comic effect has been defined by Eco, in terms of textual semiotics, as "a broken frame": where the frame or background "rule" is necessarily well-known (because the norm) and is tacitly perceived as "broken" by audiences.(18) The "background frame" here is the epic "scheme" of the Hero-test which refers to essential concepts of identity and honour.

Transgressions of the norm, the rule, become acceptable only when performed within what Eco calls "the limits of a laboratory situation (literature, stage, screen)" acting thus as an instrument of social control.(19) The comic transgression represents a temporary relief from the constraint of the rule, and by the same token reminds us of it; the comic is thus paradoxically normative.(20) This is characteristic of the medieval carnivalesque phenomenon, interpreted by Bakhtine as the expression of the unheard voices of medieval sub-culture (i.e. the "non-official", popular culture as opposed to the "official" culture), which took place during what was regarded as authorized periods of transgressions. Typically illustrative of this is the image of the upside-down world where inversion of normality occurs: lack of seriousness, of reverence for norms and decency, role reversals with the inferior

becoming masters and fools being crowned.(21) Bruegel, as a caricaturist, captured almost "à la James Ensor", the sum of these frenetic outbursts. In his world are depicted, not only the exuberance but what lies beneath it: poverty, disease, superstition and the obsessive fear of Death.(Cf. "The Fight of Carnival and Lent", "The Proverbs" etc.).

The carnivalesque phenomenon as such can be defined as an event which represents a mythical "temps de rupture" with reality. It is the "sacred" period which Eliade saw as a cohesive factor whereby a social group cyclically reasserted its values and world vision,(2) and which is projected at the level of the festal symbolism. Mesnil interestingly identified this value-reassertion of a social group, according to the relation that this social group holds with the "establishment": it is either in opposition to (i.e. the Bakhtinian model of medieval urban carnival) or it is in line with it (i.e. the Eliade model based on the "rural" carnival).(23)

This specific "carnival" or festal atmosphere, is seen to be encapsulated in the setting of our Tale where the mocking of serious topics and norms is tolerated because contained and codified in time and place: in the Feast at Arthur's court.(24) The carnivalesque situation conveys a particularly meaningful dimension to the Tale.

The Feast is important to the action. As we made

clear earlier, the adventure often takes place at Pentecost or Whitsun, which puts the scene in the context of traditional medieval gatherings at calendar and seasonal feasts in general, and of springtime revels in particular. The feast setting thus ideally symbolizes this "temps de rupture" which expresses itself in what Kern and Bakhtine called the "carnival spirit".

Though feasts in Arthurian-Celtic narratives echo epic traditions of hall feastings and of warriors boasting for precedence, from a literary-symbolic point of view, the "festal context" is, in the Arthurian-Celtic tradition, the setting for adventures and strange "happenings". We could say that the very notion of the feast sets the tone for a frame of a "ludic" nature, which indicates that what happens belongs to the realm of fantasy.(25)

Indeed, the situation in our Tale is nonmimetic: it is an occasion where women are reflex-heroes in an epic, Hero-test pattern. Moreover, the appearance of women in male "roles" is typically carnivalesque.(26) In addition, the women's "act of truth" consists in proving their fidelity in a ritual of testing with magical objects, which is reminiscent of tests of knightly virtue or is analogous to tests of kingship in Celtic sagas.

In our Tale, epic values and heroic ethos are thus placed at the level of the parodic, the topsy turvy (the absence of seriousness regarding normally serious

concerns) and role reversals. In a word, it fits in with the carnivalesque symbolism with its ludicrous or grotesque elements -as underlined by Bakhtine. (The descriptions of the various tricks played by the Mantle or the Drinking Horn on the ladies and the men serve as good examples in our Tale).

This game of parody, reversals of literary patterns, is stretched and played in all directions in our Tale. Some of its versions present parodies of literary clichés such as the typical "Mal Mariée"-motif, which in lays, ballads, songs, usually implies extra-marital love. For instance, in some of the German spiele (G.Sm, G.Lan), an Old knight is gratified with a faithful young wife: that is the exact reverse of what would "normally" be expected!

Further, though the chaste heroine is rewarded and the others mocked, the immorality of these women is, in most versions of the Tale, rather smiled at, or forgiven.(27) The ridicule of the scene equally inflicts humiliation on their unsuspecting, cuckolded, husbands. The moral message is hard to ignore. It stresses loud and clear the principles of the "shame" culture of the Middle Ages. However, juxtaposed with the "charivari" which gives evidence, in reality, of the severity and virulence against women as well as against the cuckolds (jeered at because they are weaklings who let themselves be dominated by their wives), this funny scene at the literary level is mild and indulgent.

On the one hand, the issues raised by this Tale are very "frame-breaking" and thus comic. The epic values of medieval society which are expressed in this topical situation are being reinforced in their importance according to the law of satire, parodic transposition and carnival-inversion. On the other hand, this scenario also possibly insinuates an intention of "carnavalesque justice" in the Tale.

Setting aside for a moment the "happy end" of this Tale, which reinforces the norm (that is the values believed in by storyteller and audiences), i.e. the notion of the ideal Hero, in this case the ideal bride forming an ideal couple with a virtuous knight, and forgetting for a moment the mythic undertones which this concept carries to look at the other protagonists, the women or "would-be" Heroes of the scene, we can perceive perhaps a hint of "carnavalesque justice".(28)

Justice is "carnavalesque" because, in a society where women were assigned a "state", a definite place with an associated code of ethics (i.e. chastity), women could not be Heroes in the sense of "epic heroes".(29) Being Heroes for "one day" via an authorized medium of transgression, such as through the medium of literary fiction, was all women could get in matters of liberation.(30)

The medieval "malaise" is reflected in a tale like this one. Against the social context of medieval times

we pick up the subdued voice of a social minority group: that of the women. Bakhtine's concept of "polyphony" can be applied: we hear the voice of the "suppressed triumphing over the mighty", for a short while, within the limits of the Feast.(31) Crist and Lee had reached the tentative conclusion that the fabliaux, with their tacit siding with the cheating, cunning wives, expressed some sort of compensatory mechanism for the unsatisfactory situation of women in the Middle Ages.(32)

Without being able to equate our Tale totally with the fabliau model, we feel nevertheless that the same process is at work in the blue-print of our Tale.

To sum up, the ironical criticism of women is indeed in the line of the novellas and fabliaux. The parody blends with satire in order to attract ridicule upon the women in the traditional tone of anti-feminist ribaldry. By virtue of the medieval social system and code of honour, a woman's tainted reputation reflected directly upon the honour of her husband indeed her "protector", (father, husband, brother). Thus if women are ridiculed, by implication, so are the men, which is as close a "revenge" as women could hope for.

In some ways, the liberating function of the comic acts as a compensatory mechanism since it can be seen to mediate the socially unsatisfactory situation of women in medieval society: firstly, by placing women in a heroic, epic "frame" (the narrative pattern) where the chaste

lady "shines" just like an elected Hero. Secondly, by allowing an element of "carnavalesque justice" to pierce through. This, in particular, is in the spirit of tales inspired by a vein of popular (non-official) culture, where the meek voice of women is heard.(33)

CONCLUSION

At the close of this study, we can pause and reflect on what has been accomplished and gained. The results show that our approach which is multidisciplinary and holistic has not only enriched our knowledge of the Tale but has also enlarged our understanding and appreciation of Arthurian and Celtic medieval literatures in general. Further, this study has also deepened our perception of the medieval mind, as we probed the socio-cultural realities behind the Tale, and looked for a "sens" or meaning which would justify its appeal for audiences.

The theory and methods of such diverse disciplines as social history, folklore studies and the "modern technologies" of criticism i.e. structuralism and semiotics have each made their contribution to our study.

If these have benefited our analysis, we can say that our study has also enriched our knowledge of these fields by enlarging their applicability to a medieval dimension.

We looked at the Tale in time and place, followed its whereabouts in medieval Europe till the 20th century, saw its multi-lingual development as it put on various trappings and local colour to appeal to wider audiences, moulding to the various native traditions it encountered.

It pleased audiences of Arthurian tales and of ballads and Bruidhean stories involving Fionn and his Fiana; it was associated with traditional Welsh characters,

well-known to Welsh audiences. It had a roaring success among the German public on the "Fastnacht" plays but it charmed also the readers of Malory, L'Ariosto and of La Fontaine, till Jacinto Benavente saw its potential attraction for 20th century Madrid audiences.

The Tale's "anatomy" offered at first a vision of composite material, gleaned amongst a stock of traditional elements, Arthurian clichés, and Celtic motifs and themes. Though with limited interpretative value, such a dissection was necessary. Added to the preceding approach, it revealed that the Tale was well established in the Matter of Britain with its admixtures of Celtic and international popular tale material; but it also brought out the recurrent use of certain associations of elements and thus, pointed out the value of their symbolisms.

Erich Köhler warned in his preface to "Ideal und Wirklichkeit", against the danger of the pursuit of sources and insisted that one must turn to the texts themselves to extract a "sens" which goes beyond the picturesque of legendary motifs.(1) We have shown that it is not crucial to know exactly where and when and by whom this Tale of a Chastity Test by means of a Drinking Horn or Mantle was first put together. It is not possible to determine with certainty which object, Mantle or Drinking Horn, had priority in its association with the Tale. What matters is the presence, in a certain

sequence, in certain associations, of these objects in the Tale; and the first two sections of the study did bring out a chain of elements strung in a particular sequence.

To interpret the Tale, the Tale itself had to be approached in its own terms and we attempted to envision and empathize with the values and enter the minds of the composers and audiences of Arthurian narratives.(2) We have thus sought to avoid as far as possible modern preconceptions - or as K.McCone puts it "a straightjacket of modern attitudes to historical fact and fiction". (2a) Moreover we considered the appeal which the Tale exerted on later audiences too.

It seemed that the key to the understanding of the meaning and function of the Tale lay in its pervasive comic appeal. We thus viewed the Tale from this slant, using it as a "fil conducteur" to weave together our interpretation throughout three distinctive approaches.

Paradoxically, in view of its frequent satirical and parodic derision of them, the medieval world vision throve on the stability of absolute values, which are reflected in its literature. Concepts such as chastity, honour, shame, heroism, fidelity or loyalty to a cause, or to a lord, are ingrained in the medieval mentality, which is group-oriented, moulded by social ties and obligations. In this context, our Tale has the strength of a satire.

Successive retellings modified the Tale, depending on the literary or cultural trends of the day. The medieval author was (to use an attractive expression recently coined), an "anthologist - storyteller".(3) He added to the narrative schema he inherited, making adaptations into new contexts as he deemed fit. However, the function and context of traditional storytelling leaves unique and indelible marks on its texts: for instance in a case like ours, the integrity of the narrative schema, i.e. the sequence of elements in a certain order, is more crucial than the depiction of characters with their individual motivations.

Viewed thus, the Tale sheds its cloak of comic, satirical entertainment to reveal a pattern with a mythical value. It is this pattern of "Hero-test", whose "function" for medieval audiences was to reinforce belief in primary values, which, turned into a parodic form accounts for the durability of the Tale, and also for its dynamism. Parody does not alter the mythic function of the pattern, on the contrary. As such, it confirms the pattern it mocks.

Our Tale is also characteristic of a turn of mind: for which nothing is too sacred to escape mockery. Arthurian tales are, like fairy tales, fantasies. As such they were important for the social and psychological well-being of their audiences. Bruno Bettelheim tells us that tales give us the opportunity to concretize

anxieties but also to make them much easier to handle.(4)

The comic treatment of the Tale is what links the Tale to a tradition of the sort which Bakhtine and Huizinga, among others, have described as an expression of the "Carnivalesque".

This trend of inversion-subversion is deeply anchored in traditional literature. Its strong comic vein reveals the sceptic (perhaps), the optimistic (possibly) but finally the joyful confidence of man in himself. This final perception of the Tale as the voice of "carnivalesque justice" towards women, ultimately addresses the "human frailty" of the audience and adds a "sens" to the appeal of the Tale: it uncovers, a social statement grafted upon an archaic schema, motifs and elements.

APPENDIX
CLUSTER ANALYSIS OF THE VERSIONS
- DRINKING HORN AND MANTLE

The statistical package used is known as Quick Cluster, on the SPSS version X and was performed on IBM.
- Hierarchical Cluster analysis:

Dendrograms (figs.6-9) grouping the "Drinking Horn" versions (fig.6), the "Mantle" (fig.7) and the "Drinking Horn and Mantle" versions (fig.8). Finally, all versions excluding the objects and their characteristics from the variables (fig.9).

These schemata have clustered versions essentially on the basis of their similarities in the presence or absence of a set of elements (or variables) (see fig.3 above). Therefore THESE ASSOCIATIONS SHOULD NOT BE CONFUSED WITH FILIATION LINES TAKEN IN A CHRONOLOGICAL SENSE. Their degree of closeness is dependent on their structural similarities, and is indicated on a scale (0→ 25); the further the point of contact, the more remote the resemblance.

Fig.6 DENDROGRAM OF THE "HORN VERSIONS"

This schema shows three main clusters: 1, 2, 3 which grosso modo confirm our own classifications made at the end of part I (fig.4).

1. groups the versions which we had seen to be characterized by the influence of the "Morgain la Fée" traditions (TR1& Mal.h, PT, OF). HB which is noticeably aloof among the versions, is shown to belong structurally to this group.

2. groups the German "spiele" which are very remotely structurally akin to the Welsh version Teg. Our own conclusions have the advantage of knowing the particular elements which connect Teg to BM (cf.triple test) but it was apparent to us that Teg displayed other influences.

3. brings together Cont.P, RC and LC; more remotely connected to each other, and to the rest of the versions, are AH and BM; DC is also placed in this group.

Dendrogram using Average Linkage (Between Groups)

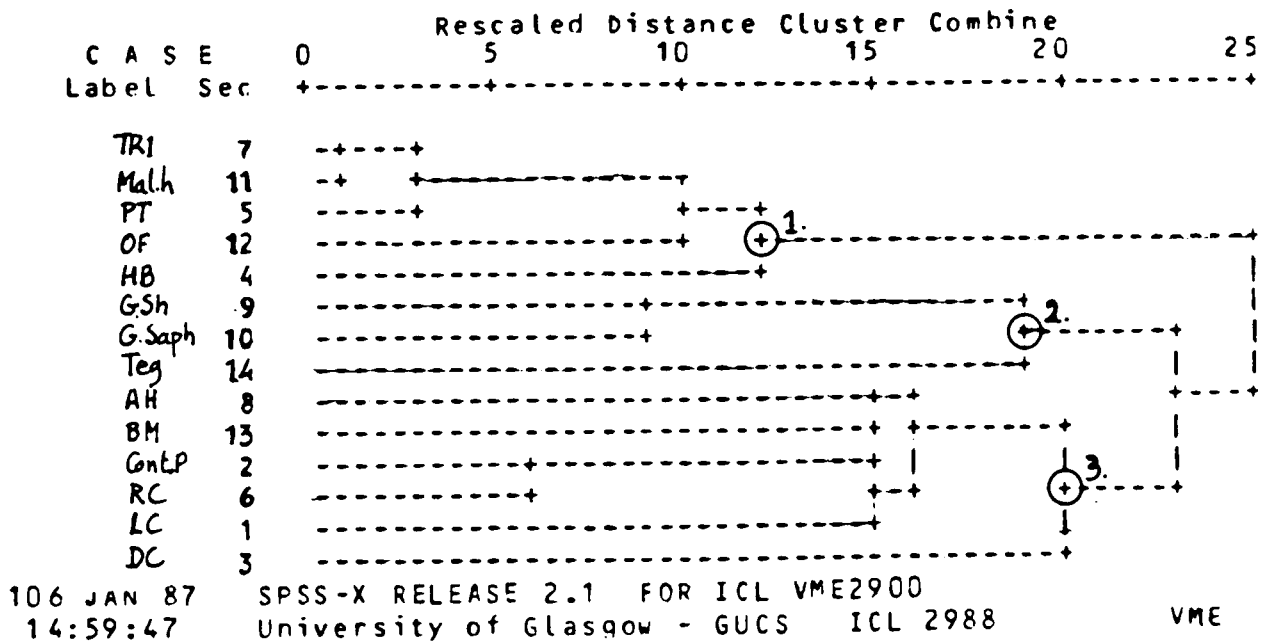


Fig.7

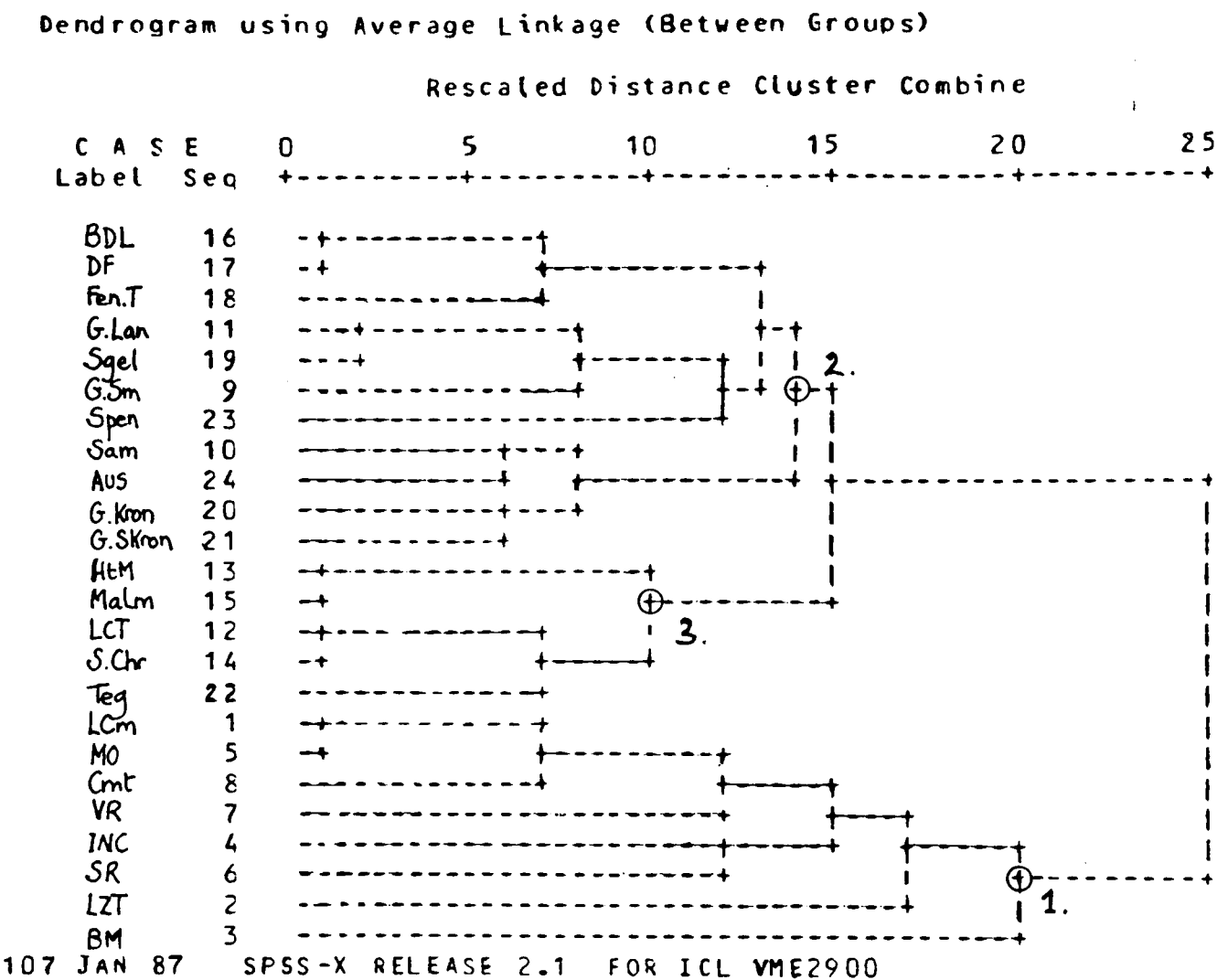


Fig.7 DENDROGRAM OF THE "MANTLE VERSIONS"

This schema offers a rather close-knit clustering of three main groups.

1. LCM, Mo and Cmt are associated, with a gradual weakening of structural similarities, to VR,SR,INC,LZT,BM. This confirms our former conclusions (fig.5), adding a solution for VR, which stood rather aloof among the versions.

2. BDL,DF and Fen.T are close, and this we knew; are added to this cluster, in decreasing linking strength: Sgel, G.Lan, G.Sm, Spen. (Fig.5) benefited from this solution as we had no hypothesis for Spen; a sub-cluster gathers versions which in fact present very skeletal similarities, Sam, Aus, G.Kron, G.SKron as such are not particularly enlightening. Clusters 1.& 2. confirm in general our conclusions for the "Mantle versions" drawn in (fig.5), showing stable groupings indeed.

3.is also consistent with our findings as regards HtM & Mal.m. If LCT and S.Chr surprisingly indicate a structural similarity, this bit of information enabled us to put,in the group (X) of our (fig.5), S.Chr which we had found difficult to place "manually" . This is helped by the fact that we possess textual evidence of a link between VR and LCT. As regards Teg, like in the "Drinking Horn" versions, its odd position here reveals that its sources of influence are different from BM.

Fig.8

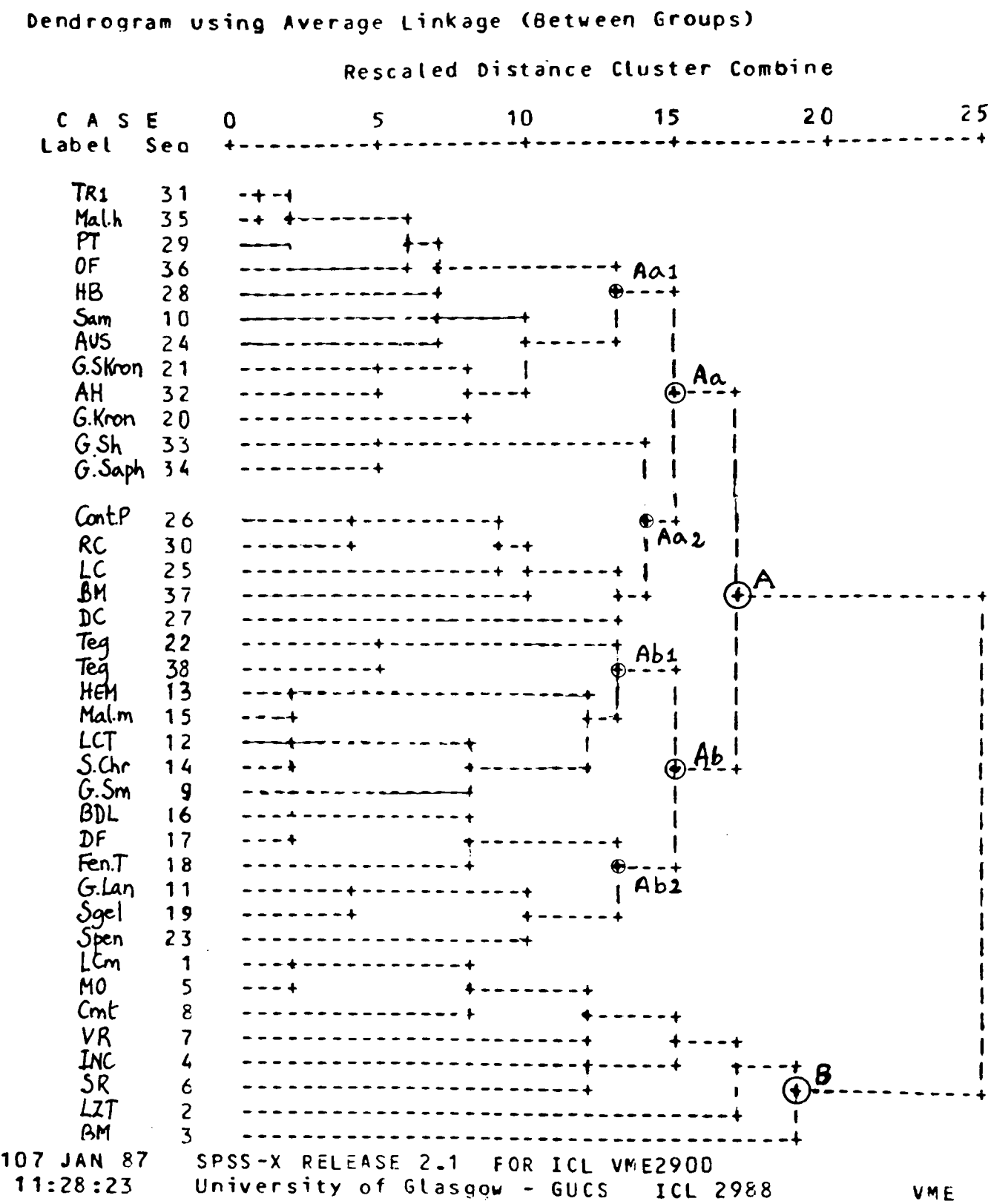


Fig.8 DENDROGRAM OF ALL VERSIONS - Linkage of both groups: "DRINKING HORN AND MANTLE"

This schema shows two main clusters A & B, which indicate a structural closeness between a branch of the "Mantle" versions (fig.7) and the "Horn" group of versions (fig.6), leaving "Mantle-cluster 1." stable and independant in B. Rearrangements occurred in A which show two groups (Aa) and (Ab), with in (Aa), AH and the shift of a whole cluster (Sam, Aus, G.SKron, G.Kron) from the "Mantle-cluster 2." (cf.fig.7) to the "Horn-cluster 1." (cf.fig.6). The second group (Ab) indicates the ambivalent position of Teg (which is found in both Horn and Mantle categories).

Such groupings confirm in general the strength of the structural closeness of some versions, which, as we had already underlined, share particular sets of elements. Moreover, the most drastic variations were indeed most likely to occur in those versions which presented a squeletal tale structure (such as AH, Sam, Aus etc.). Fig 8 also confirms what we had found out: that certain versions from the "Horn" or the "Mantle" groups show indeed inter-influences. E.g. G.Sm, Teg, Aus, S.Chr.

Fig.9

Dendrogram using Average Linkage (Between Groups)

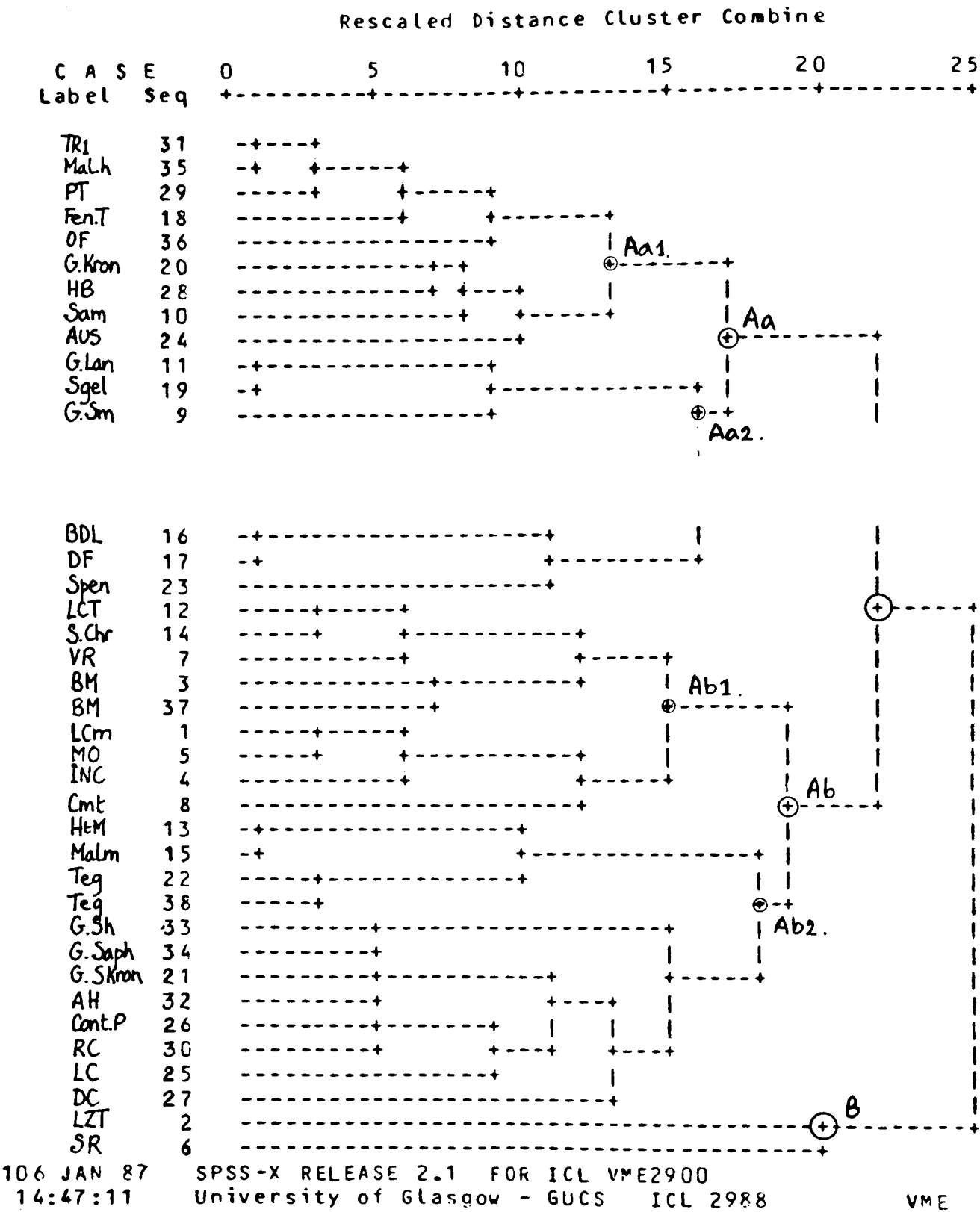


Fig.9 DENDROGRAM OF ALL VERSIONS, THE OBJECTS (DRINKING HORN & MANTLE) AND THEIR CHARACTERISTICS EXCLUDED FROM THE VARIABLES /

A rather more thorough mingling of all versions is displayed in this schema. In certain ways these clusters here confirm and coincide better with our own conclusions in part I (see figs.4-5) than the preceding dendrograms did. Having excluded from the comparison the elements pertaining more specifically to the objects and their differences, this schema is able to look at the overall structural resemblances displayed by all versions.

First, the "Mantle-cluster 2." (fig.7) has exploded and its versions - except for LZT and SR - have spread over two groups (Ab1) and (Ab2): BM "Horn" and BM "Mantle" have fallen together, the link between LCT and VR is acknowledged (cf. fig.5). Though stable clusters are still apparent, a whole group of "Horn" versions (cf. fig.8, Aa2) i.e. AH, G.SKron, G.Sh, G.Saph - Cont.P, RC, LC, DC has swapped positions with a cluster from (fig.8, Ab), i.e. BDL, DF., G.Lan, Sge1, Spen, and G.Sm. The closeness of G.Sm and G.Lan (as noted in fig.5 of our conclusions) is quite clearly brought out here.

Of course there are some surprising associations, which strike us almost as aberrations, but the computer does ignore a lot of influential factors which we know. It will only process what has been fed in. It seems however that the results thus obtained do confirm the structural associations which we had more or less

determined in part I, and offered suggestions, to take or leave, where we had nothing better to offer ourselves. It is undeniable that the technique was here used on a limited scale, but it could prove a useful tool for further research where one would consider processing a more abundant data.

INTRODUCTION

- (1) See Bozoky, "Roman arthurien et conte populaire. Les règles de conduite et le héros élu", 31-36; note that "Conte" is taken in the sense of "conte merveilleux", fairy tale and will also be in this study.
- (2) Keen, "Chivalry and courtly love", 154.
- (3) Holt, "Medieval Europe", in Ford, *Medieval Literature, I: The European Inheritance*, 13-41.
- (4) Poirion, 63.
- (5) E.g. the kingship of Tara & the rise of the Uí Néill in Ireland, see P. Wormald, O'Donnell lecture, 1983.
- (6) Further e.g.: the Finnish Kalevala, the Burgundian Saga of the Volsungs, the Ulster Cycle.
- (7) Keen, 154, n.3.
- (8) O'Cathasaigh, *The Heroic Biography of Cormac mac Airt*, 104; cites the e.g. of King Cormac and the Dál Cuinn.
- (9) Bruce, *The evolution of Arthurian romance*, passim; Poirion, *Précis de littérature française du Moyen âge*, 218-9.
- (10) K. Meyer, *Fianaigeacht*.
- (11) Keen, 153 & n.1; H de Briel and Herrman, *King Arthur's Knights and the myths of the Round Table*, ch VII.
- (12) T. Hunt, "Chrétien de Troyes's Arthurian romance, Yvain", in Ford, 129.
- (13) Bakhtine, *Esthétique et Théorie de Roman*, 25.
- (14) Brewer, "Medieval European literature", in Ford, 76.
- (15) Bakhtine, *ibid.*, definitions, 237-8, 299.
- (16) R. Morris, *The Character of Arthur in medieval literature*, 80-81. For Lai du Cort Mantel, see P. Bennett, ed., *Mantel et Cor*.
- (17) TYP, 274-6.
- (18) See e.g. Dwyer, "Arthurian Intertextuality: Methods of study", paper at the Glasgow International Congress of the Arthurian Society, 1981.
- (19) Review of folktale study up to 1946, see S. Thompson, *The Folktale*, 367sq.
- (20) For references to these scholars, see bibliography.
- (21) Idem.
- (22) Eco, *The role of the reader*, 28. Our distinction between Tale and Version is similar to the distinction semioticians make between "story/histoire" and "récit" (Genette, in Scholes, *Structuralism in literature*, an introduction, 165); it is the old opposition between story and plot of the Russian formalists.
- (23) Scholes, 93-4: the dual outlook of literary fiction is to cause emotive response and to convey ideas.
- (24) Ménard, *Le rire et le sourire dans le roman courtois en France au Moyen âge 1150-1250*, 317.
- (25) P. Bennett, *Mantel et Cor. Deux lais du XII^e siècle, xiv, n.1.*

- (26) in Scholes, op. cit.
- (27) Warnatsch, "Der Mantel, Bruchstück eines Lanzeletromans des H. von dem Türlîn", (nebst einer Abhandlung über die Sage vom Trinkhorn und Mantel und die Quelle der Krone), see full reference in bibliography.
- (28) See full references to these studies in the bibliographical list of version, first page of bibliography; add Paris, "Caradoc et le Serpent", 219, n.3; Bromwich, on "Tegau Eurvron" in TYP; Gillies, "Arthur in Gaelic tradition", part I, 47-72; part II, 41-75; Lee, "Fabliaux e la convenzioni della parodia", I.
- (29) Poirion, 13.
- (30) Cross's views were shared by G. Paris, see Murphy (Duanaire Finn, 155-158) for a discussion and scholarship on this point and Gillies, "Arthur in Gaelic tradition", II, 65-66; Erickson ed., *Le Lai du Cor*, 10; and Heller, "The story of the Magic Horn", 46.
- (31) R.H. Bloch, *Medieval French Literature and Law*, 16.
- (32) Note listings in indexes: S. Thompson, *Motif-Index of Folk-Literature*, T.P. Cross, *Motif index of early Irish literature* and Aarne-Thompson, *The Types of the Folktale*, to which we will refer in the thesis respectively as ST, Cross and AT.
- (33) E.g. clichés elements such as the court as place of the start of adventures; the incoming character who challenges the court; boasting at a feast, the adulterous connotation of Guenevere; Arthur and his custom; the testing of heroes; etc.
- (34) It can be shown to have undergone transformations which follow rules similar to those governing the changes and development in oral or semi-oral traditions, but we will only incidentally go into this aspect of the Tale.
- (35) S. Thompson, *The Folktale*, 336sq., 430.
- (36) In Proppian terms, the invariant elements represent the constant, stable features of the Tale while the variant elements are the values which changed and adapted to the context of each version. Propp remarked that names and attributes of characters are likely to vary whereas actions remain unchanged (see Propp, *La Morphologie du conte*, chapters 1 and 2.)
- (37) S. Thompson, *The Folktale*, 432sq.
- (38) E.g. Barteau, *Les Romans de Tristan et Yseut*; Bosch, "Arthur as self figure in Culhwch and Olwen", 110-111; Wolfzettel, "Lancelot et les fées, essai d'une lecture psychanalytique du Lancelot en prose", 317.
- (39) See for instance Crist and Lee, "Analyse fonctionnelle des fabliaux", 85 -104.
- (40) See articles varying in focus: Suard, "Les éléments folkloriques dans le Lai du Frêne", 43-52; Wood, "The Calumniated wife motif in medieval Welsh literature", 25-38; Zago: "Some Medieval Versions of Sleeping Beauty: Variations on a theme"; to some extent: Ann Wilson, *Traditional romance and Tale: How stories mean*; De Briel

and Herrman, King Arthur's knights, Harf-Lancner, "Conte populaire et mythologie romanesque, 303, only to cite a few.

(41) Works by identifiable writers are rare before the mid-13th century and when they are ascertainable to e.g. Chrétien de Troyes, Marie de France, Bérout, Thomas, Gottfried, R.Biket, Ulrich von Zatzikhoven etc., little is known of these authors.

(42) R.H.Bloch, Medieval French literature and law, 1-2.

(43) This defines a "simple tale" versus "complex" tale in terms of the Historico-Geographical School, see S.Thompson, The Folktale, 417.

(44) See Cross, Motif Index of Early Irish Literature, H.411.4/ H.411.7; Aarne, Types, 291.

(45) Propp, La Morphologie du Conte, 31; see for summary of the method, Scholes, Structuralism in literature, An Introduction, 62sq.; e.g. of applications of this method in the medieval context: see Lawson, "Structure of the lais of Marie de France", ; Crist& Lee: "Analyse fonctionnelle des fabliaux", op.cit.; O' Cathasaigh, The Heroic biography of Cormac Mac Airt, 73sq.

(46) Dorfman, The Narreme in the Medieval Romance Epic, 70sq.

(47) Bédier, Le Roman de Tristan par Thomas; Marx, Nouvelles Recherches; Frappier, Autour du Graal, Histoire, mythes et symboles.

(48) After Dundes's use of "motifemes" and similarly Lévi-Strauss's definition of "mythemes" which are the minimal components of a myth (Dundes, Morphology of North American Indian folktales, Lévi-Strauss, Anthropologie structurale.)

(49) Dorfman, 70, n.12.

(50) Ibid. 71 and n.14. Some aspects of Dorfman's method are, he admits, tentative (Ibid.,74).

(51) See O'Cathasaigh, The Heroic Biography of Cormac Mac Airt, 1-8 for a discussion of the notion of the Heroic Biography.

(52) Mélétiński, "Etude typologique du conte", in Propp, third part.

(53) Bakhtine, Esthétique et théorie du roman; Bozoky, "Quêtes entrelacées et itinéraire rituel- Regard sur la structure de la deuxième Continuation du Perceval", 49-56; "Roman arthurien et conte populaire. Le règle de conduite et le héros élu", 31-36.

(54) Kirk, Myth, its meaning and function in ancient and other cultures; Lévi-Strauss, op.cit.; Eliade, Dumézil,...

(55) M.Mesnil, Trois essais sur la Fête, BXL, 1974, refers to "donné culturel".

(56) See references in bibliography.

(57) Zumthor, quoted by Strubel in Poirion, Précis de littérature française du Moyen âge, 193, 195-6.

(58) Eco, "The frames of comic 'freedom'", 1-9; Huizinga, Homo Ludens.

(59) Eliade, Le Sacré et le profane; Aspects du mythe;

and Bakhtine, *L'Oeuvre de F.Rabelais et la culture populaire au Moyen âge; Esthétique et théorie*, op. cit.
(60) Kern, *The Absolute Comic*, chapter 2. /

PART I

(i) Warnatsch, *Der Mantel*, came close to achieving such a task.

(ii) E.g. the case of popular ballads (in English and Gaelic). See Gillies, "Arthur in Gaelic tradition", (part 1), 47-72; Bruford, *Gaelic folktales and Medieval Romances*.

(iii) Five are mentioned in Keyser, *Contribution à l'Etude de la Fortune littéraire de l'Arioste en France*, 96-98.

(iv) Personal communication from M.Kalinke (15th International Congress of the Arthurian Society, Leuven 1987).

The Drinking Horn versions

(1) Hoepffner, "The Breton lais", 113.

(2) P. Bennett, *Mantel et Cor*, xxiii.

(3) *Ibid.*, xiii.

(4) Erickson, *Le Lai du Cor*, 13-16.

(5) Little is known of the early French works concerned with the Matter of Britain in its Arthurian form. But we know that the genre really took off with Chrétien de Troyes. See Fourrier, *Le Courant réaliste dans le Roman Courtois en France au Moyen âge*, 111.

(6) Marx, *Nouvelles Recherches*, 58-9, n.21.

The following notes for the heading (Cont.P) are marked 6(a)-6(i) because this version was reworked in the light of discussions from the subsequent sections. It thus seemed best to group the added notes in this manner.

(6a) Lindsay and Loomis, "The Magic Horn and Cup in Celtic and Grail traditions", 88. See also note by Rhys, *Celtic Folklore Welsh and Manx*, II, 576-580, n.6.

(6b) Marx, *ibid.*, 59; Gallais, "Formules de conteur et intervention d'auteur dans les manuscrits de la Continuation Gauvain", 181sq.

(6c) Rossi, "Sur l'épisode de Caradoc dans la Continuation Gauvain", 247sq., 253, n.1; C.Corley, "The Second Continuation of the Old French Perceval", 43-45.

(6d) TYP, 299-300, 495; see further references, TYP, 98, 188. Note Bromwich's misinterpretation of the Greyhound for a Hare.

(6e) Le Menn, *La Femme au sein d'Or*, 140.

(6f) Paris, "Caradoc et le serpent", 221sq.

(6g) The epithet "Brechbras" (arm-strong) was it seems first understood as such and transmitted with that meaning to the French, as one ms. of the *Livre de Caradoc* indicates (see the episode -of Caradoc and the serpent- which precedes that of the Chastity Test): it gives "Bronbras", with the explanation, "because of the

swelling of his arm..", later redactions changed it to "because of the thinness of his arm", to accomodate the misspelling "Bref-bras" (short-arm). It is this early Ms. redaction which influenced the version of RC (Renart le Contrefait), where we read C."Brumbras", see RC below.

(6h) Le Menn, *ibid.*, 137. The form "Carahés" in the Old French work is also found in 12th century Breton, G.Le Menn, personal communication, 1984; also Quentel, "Un nom des anciennes routes: Carhaix", 255-70. Evidence points out that the name Guimer, Guigner is not fictitious as P.Bennett suggests (in Mantel et Cor) but exists in Arthurian (see West, An index of proper names in French Arthurian Verse Romances, *idem* for Prose Romances) and Celtic nomenclatures: Guigner/Fingar... Le Menn (*ibid.*, 138) confirmed our separate findings which are part of our research on the "Serpent Tale". See TYP, under "Cadwy". On St Padarn/ Patern and Caradoc of Vannes, see Fleuriot (*Origines de la Bretagne*, 283).

(6i) P.Bennett, *ibid.*, xiv; also some remarks in Hofer, "Untersuchungen zum Mantellai", LXXIII, 469-485.

(7) Ruelle, Huon de Bordeaux, 17-9; 90-3.

(8) Poirion, *Le Merveilleux dans la littérature française du Moyen âge*, 100-2.

(9) Ruelle, 68-81.

(10) Poirion, *Le Merveilleux*, 100; also Paton, *Studies in the Fairy mythology of Arthurian romance*, 114-8; Harward, *The Dwarfs of Arthurian Romance and Celtic tradition*, 6sq.

(11) PT: Johnson, *Tristan "Li Bret"*, 82.

(12) *Ibid.*, xiii. Also Vinaver, *Etudes sur le Tristan en Prose*, 109sq.

(13) P.Bennett, *Mantel et Cor*, xiv.

(13a) De Boor and Newald, *Geschichte der deutschen Literatur von den Anfängen bis zur Gegenwart*, Bd.I.

(14) Wulff, "Le Conte du Mantel, texte français des dernière années du 12è", 376.

(15) Wulff's conclusion is prompted by the presence of Caradoc's epithet, which is found in LCm and not in LC. Note however the Cont.P transmission line where both name and epithet occur in conjunction with the "Horn test". This could simply point to a misplacing of the "Drinking test" in DC.

(16) INC is the fragment of a "Mantle" version by the same author. Wulff sees it as the missing test in DC and Warnatsch considers it as an independent story, see *infra* for references and discussion (INC).

(17) Heller, "The story of the Magic Horn", 43; Paton, *Studies*, 113.

(18) See Gardner, *The Arthurian Legend in Italian literature*, 64-5.

(19) Paton, 105-6.

(20) Gardner, 64.

(21) Gardner, *ibid.*; Delcorno-Branca (*I Romanzi Italiani di Tristano e la Tavola Ritonda*, 23-6) remarks that this

- redaction (TR1) reflects a phase of the romance which is more archaic than the one analysed by Löseth. She mentions the hypothesis of the primitive common source.
- (22) Raynaud and Lemaître, *Renart le Contrefait*, v, vi.
- (23) Paris, "Caradoc et le serpent", 214.
- (24) B2 complemented by redaction A.
- (25) In the French continental context, it seems that in this 14th century work, the horn is replaced by a cup. We must also take into account the "hanap" of Auberon in HB (13th century).
- (26) See Paris, "Caradoc et le serpent", 214-231. RC derives from the B-redaction of Cont.P. i.e. a redaction which gathers elements from the primitive version of Cont.P (Ibid., 214, n.2, 222, n.4, 223-4).
- (27) In Cont.P Bronbraz/Brunbraz/Brinbraz/Briebras. We witness a corruption of the epithet, the most archaic form being "Bronbraz" (Paris, 222-223).
- (28) Ms. which belongs to the B-redaction of Cont.P (according to Paris's classification in "Caradoc et le serpent", 214-5).
- (29) Heller, 39.
- (30) Paris, *ibid.*, 214-5; the B-redaction presents characteristic traits (e.g. epithet "Bronbraz", see note above.)
- (31) Does not figure in Child's second edition in 5 vols: English and Scottish Popular Ballads.
- (32) Warnatsch compares the Duke's attitude to that of Kei/Kay's friend in LCM (see below) (*Der Mantel*, 68).
- (33) *Ibid.*
- (34) Percy's edition dates from 1765, see Child, *ibid.*, 257, 271-3.
- (35) Suphan ed., *Herders Sämtliche Werke*, xxv, 244-250.
- (36) Child, *ibid.*, 257.
- (37) Further details in Warnatsch, 67-66; Paton, 109-10.
- (38) Paton, 109.
- (39) Hamburg ms.; "Syrneyer?", Wiltern ms., amended to "Syrenen lant" by Zingerle.
- (40) *Ibid.*
- (41) Warnatsch, 66.
- (42) Heller, 44.
- (43) See Paton, 108 and Heller, 44 for partial summaries.
- (44) Paton, 108.
- (45) Heller, 44.
- (46) Warnatsch, 66-8; see also Paton, 108-9.
- (47) Sommer, *La Morte Darthur* by Syr Thomas Malory, the original edition of William Caxton reprinted (full reference in bibliography).
- (48) Vinaver, *The works of Sir Th. Malory*, I, xix sq., c-cxxvi.
- (49) *Ibid.*, cii, n.6.
- (50) *Ibid.*, civ.
- (51) Vinaver, *ibid.*, III, 1443 sq.

- (52) Vinaver, Malory, 138-140.
- (53) Paton, 105, n.3.
- (54) Vinaver, Malory, 140; The works of Sir Th.Malory, III, 1448 sq.
- (55) Paton, 106, n.3
- (56) See also for summary: Hauvette, *L'Arioste et la poésie chevaleresque à Ferrare au début du 16è siècle*, 211.
- (57) Hauvette, introduction; Gardner, chapter XIII (and pp.282-287, n.1); also see E.W.Edwards, *The Orlando Furioso and its predecessor*.
- (58) Heller, 40.
- (59) Gardner, chapters 1 & 2.; see on this disputed question the works of Loomis (ALMA, 60-63) and the articles with different viewpoints by R.Lejeune and Stiennon, for these references see Marx, *Nouvelles recherches sur la littérature arthurienne*, 33-34, n.7.
- (60) Rajna, *Fonti dell'Orlando Furioso*, 576 sq.
- (61) This on the basis of the vindicive intentions of Morgain/ the sender, in Warnatsch, 69.
- (62) Thomas, "Chwedl Tegau Eurfron a Tristfardd Bardd Urien Rheged", 1.
- (63) Thomas, *ibid.*, 5-6; TYP, 516, 565, 461.
- (64) TYP, 565; Thomas, "Chwedl", 8.
- (65) Thomas, *ibid.*, 1, n.1.
- (66) See C.Brown ed., *English Lyrics of the 13th century*, no 76, 136-8, n.226; TYP, 564. Thomas, 3,n.3.
- (67) Professor Bartlett (personal communication 1983).
- (68) see G. Henderson ed., *Fled Bricrend: the Feast of Bricriu and Thurneysen*, *Scéla Mucce Meic Dathó*; Gillies, "Arthur in Gaelic tradition", I, 66.
- (68a) Stokes, "The Irish Ordeals - Cormac's adventure in the Land of Promise and the decision as to Cormac's sword", 183-229.
- (69) TYP, 512-3, 564-5; Rowlands, "Tri Thlws ar Ddeg", 66-68; Bartrum, "Tri Thlws ar Ddeg Ynys Brydain", 434-473.
- (70) See the study by Delcorno-Branca, *I Romanzi Italiani di Tristano e la Tavola Ritonda*; 29, 173sq. in particular note on the mss., 32-39.
- (71) Gardner, 152-153.
- (72) Delcorno-Branca, 175-6.
- (73) Paton, 205, n.3.
- (74) Gardner, 153-4. The author suggests the possibility of the pre-existence of an earlier work in Italian which was here elaborated upon.
- (75) See Hauvette, *L'Arioste*, *op.cit.*; Rajna, *Fonti dell'Orlando Furioso*, 12-22.
- (76) Delcorno-Branca, 38.
- (77) See for summaries and details: Keyser, *Contribution à l'étude de la Fortune Littéraire de L'Arioste en France*, 96-8.
- (78) Heller, 41.
- (79) See Heller, 44, n.3 for references to studies on

sources.

(80) Heller, *ibid.*

(81) Heller, *ibid.*, 44-45.

(82) Quoted from Heller, 45. This statement might be challenged by M.Kalinke's recent research on the spread of the Mantle tale in Germany (personal communication at the Arthurian International Congress, Leuven 1987, unfortunately too late to be included in this study).

The Mantle Versions.

(83) P.Bennett, *Mantel et Cor*, 22-23.

(84) *Ibid.*

(85) *Ibid.*, 17-18 and references cited.

(86) Lee, "Fabliaux e la convenzioni della parodia", 146-7.

(87) Coppin, *Amour et mariage dans la littérature française du Nord au Moyen âge*, ch.XI, 114-116.

(88) As P.Bennett rightly points out (*Mantel et Cor*), xii.

(89) *Ibid.*, xvii.

(90) Webster and Loomis, *Ulrich von Zatzikhoven, Lanzelet*, 4-5.

(91) *Ibid.*, 3-5. He seems to have been also a land-owner in Cumberland and/or one of the murderers of Thomas Beckett.

(92) *Ibid.*, 6-7. M-Th. De Glinka-Janczewski, *Ulrich von Zatzikhoven's Lanzelet: a critical study*, 91; Lejeune, "Le rôle littéraire de la famille d'Aliénor d'Aquitaine", 322-335.

(93) De Glinka-Janczewski, 103.

(94) For fashion in the 12th century see Goddard (*Women's costume in French texts of the 11th and 12th centuries*) and J.Hunt (*Irish Medieval Figure sculpture 1200-1600, A study of Irish tombs with notes on costume and armour*, 89sq.), on the native Irish mantle worn with a belt by women.

(95) "Nûsche" < "nûsche, nuschel", Anglo-Norman for "Brooch", see below, note in BM on "nutshell".

(96) P.Bennett, *Mantel et Cor*, xiv-v; Warnatsch, *Der Mantel*, 69-71.

(97) Webster and Loomis, 12-212, n.187.

(98) P.Bennett, *Mantel et Cor*, xv. E.g. the fairy origin of the mantle and its properties and gimmicks.

(99) See De Glinka-Janczewski, 91 sq. and Legge, *Anglo-Norman literature and its background*, 91; Lejeune, "Le Rôle littéraire", 322; Webster & Loomis, 6-7.

(100) Legge, *ibid.*, 85-91; see for general reference the works of Boutemy, *G.Map conteur anglais*; Mathot, *G.Map conteur "breton" et la littérature française de "Bretagne"*, unpublished dissertation.

(101) Lejeune, *ibid.*, 335sq.; Marx, *Nouvelles Recherches*, 261-2. The central theme of the Lancelot story (the

abduction of Guenièvre and her recovery) is found in the Vita Sancti Gildae, by the Welsh cleric Caradoc of Llancarvan, in the early 12th century and subsequently in a number of works, (265sq.)

(102) Webster and Loomis, 5. See the evidence offered by the name Ade/Ada.

(103) Note on the spelling of Artur/ Artus: De Glinka-Janczewski, 142-143. There is no reference to the love relationship between Guenièvre and Lancelot (as in Chrétien's Charrette), this was an invention of Chrétien (Wulff, "Conte du Mantel", 355; Marx, Nouvelles Recherches, 63). See also note 223 in Webster and Loomis on the parallel between an episode in the Lanzelet and the Scottish ballad of "Child Rowland".

(104) Marx, 267.

(105) Warnatsch, Der Mantel, 105-110 & 131sq.

(106) Paris, "Etudes sur les Romans de la Table Ronde", 2, 461; Wulff, "Le Conte du Mantel", 345-353; he mentions that this fragment INC is very amplified and seems to have been composed from memory.

(107) Cederschiöld and Wulff, Versions nordiques du fabliau français "le Mantel Mautailé", 96-7.

(108) BM below; Child, English and Scottish Popular ballads, I, 260.

(109) Wulff, discussed the position of INC in the complex relational pattern offered by the mss. of LCM and some close versions (MO, Cmt, SR), "Le Conte du Mantel", 347-3.

(110) See Kaluza, "Ueber den Anteil des Raoul de Houdenc en der Verfasserschaft der Vengeance Raguidel", 117-118, who suggests that the author of the work is Raoul de Houdenc from the lines 2700 onwards.

(111) Längfors, "Nouveau fragment de la Vengeance de Raguidel", 582-3.

(112) R.E.Bennett, "Arthur and Golargon, the Dutch Lancelot and St Kentigern", 68sq.; Marx, Nouvelles Recherches, 7, 33, 70 (nl. regarding the character of Guenièvre); Micha, "La Vengeance de Raguidel", 316 sq.: indicates that the work is composed of three distinct romances the 1/ Vengeance de Raguidel 2/ Romance of Gauvain and the Lady of Gaudestrois 3/ Romance of Gauvain, Ide, Dinadan (p.347).

(113) Southward, "The knight Yder and the Beowulf legend in Arthurian romance", 47.

(114) Friedwagner, Raoul de Houdenc, La Vengeance de Raguidel, clxxix, clxxxiv.

(115) See Marx's work on the "cycle Gauvain" (Nouvelles Recherches, 45-6).

(116) Friedwagner, clxxxiii.

(117) Längfors, op.cit. and Friedwagner, clxxxiv.

(117a) Lejeune, "Le rôle littéraire de la famille d'Aliénor d'Aquitaine", 319-337. The dispersion of Aliénor's children determined a large European literary movement: the spreading of the Matter of Britain and

courtly literature. Both Philippe of Alsace and Baudouin V were family relations (p.333).

(118) It has been remarked that prose was established a literary medium very early in northern Europe (Cederschiöld and Wulff, *Versions nordiques du fabliau français "Le Mantel Mautailé"*, 46).

(119) Kalinke, "Amplification in Möttuls Saga: its Function and Form", 239-255., 240, 255.

(120) Cederschiöld and Wulff, 46.

(121) Ibid., 40-48.

(122) Ibid., 92 n.40. The saga is printed opposite LCM; see also Wulff, "Le Conte du Mantel", 350-351, 347 (stemma).

(123) Kalinke, 253: the eulogy of Arthur is later discredited as the saga develops.

(124) Cederschiöld and Wulff, 93-5; Wulff, "Le Conte du Mantel", 350. (125) Cederschiöld and Wulff, 40; Wulff, "Le Conte du Mantel", 347-349.

(126) Cederschiöld and Wulff, 47: note the reference to Mathieu de Paris (1197-1257) who seemed to have been the literary commissioner of King Hákon, and who resided in England.

(127) Paris and Ulrich, *Le Huth Merlin*, I, XXVII, LXIV and 147).

(128) Paton, *Studies in the Fairy mythology of Arthurian romance*, 123.

(129) Paris and Ulrich, XXXVIII

(130) Ibid., XLI.

(131) Vinaver, *Malory*, 133-4.

(132) On this see Friedwagner, *Raoul de Houdenc*, *La Vengeance de Raguidel*, cxcvii sq.

(133) Ibid.; see under *Tijdschrift voor Nederlandse Taal-en Letterkunde* XIII, 40-126;; XIV, 232-37; XIX, 2 sq. (respectively Winkel, Moltzer, Franck).

(134) See note 111 above.

(135) Friedwagner, ccvi, showed that the compiler blends, shortens, episodes from his sources. Also, Book III is based upon several stories: the "Queste del saint Graal", a story of which Walewain (Gawain) is the hero (11.11161-14136), including the "Mantle" episode (Jonckbloet, *Roman van Lancelot*, clxxiii).

(136) Friedwagner, cciv; R.E.Bennett, "Arthur and Golargon, the Dutch Lancelot and St Kentigern", 68sq.; Gerritsen ed., *Die Wrake van Raguisel*, 217-33. Luttrell, "Folk legend as a source for Arthurian Romance: the Wild hunt", 88-89.

(137) Luttrell, *ibid.* 83-100, 89. The "Encounter with the hunstman" - is a theme found in the Welsh "Arawn" episode of the Mabinogi of Pwyll Penddeuic Dyuet. It is traced in Chrétien's *Conte del Graal* and also in the Gaelic *Laoidh an Amadain Mhoir* (the Lay of the Great Fool)- see Gillies, "Arthur in Gaelic Tradition", 54-55 and n.27. Compare also with "What do women most desire?" in Chaucer's *Wife of Bath Tale*.

- (138) R.E.Bennett, "Arthur and Golargon", 71-75. The French author drew from archaic traditions of the "Fish and ring" story, found in Irish-Scottish material.
- (139) See R.E Bennett, 71, n.1.
- (140) Friedwagner, ccii.
- (141) Jonckbloet, op.cit., IX, CLXXV (Bk.3,1.11145).
- (142) On the Anglo-norman, Welsh and Flemish interactions see Parry, "The court poets of the Welsh princes", 511-37.
- (143) Wolf, Ueber die Lais, 376.
- (144) Cederschiöld and Wulff, "Versions nordiques", 47 (see MO and SR for references above).
- (145) See Brunel, "Le Viatge de Raimon de Perillos al Purgatori de Sant Patrici et la légende du Mantel Mautailé", 87-90.
- (146) Child, English and Scottish Popular Ballads, I, 261, note+.
- (147) Wolf, Ueber, ibid.
- (148) Eliavrès, the enchanter, is the name of Caradoc's real father in the Livre de Caradoc. He is found in connection with the serpent story, which precedes the "Horn test" (Cont.P).
- (149) Brunel, ibid. This Catalan text confirms Caxton's remark "In the Castle of Dover ye may see Gawayns skulle and Cradock's mantle" (Vinaver, The Works of Sir Th.Malory, I, cxliv) see also Child, ibid., for further quotations of Caxton.
- (150) Patterson, "Honour and shame in Welsh Society - a study of the role of the burlesque in the Welsh laws", 76.n.1.
- (151) See Cont.P above.
- (152) "Potewer" seems to be a scribal mistake for potener: purse (Murray, A New dictionary on historical principles indicates: potener <pautener, from "pautenier, purse).
- (153) P.Bennett, Mantel et Cor, xviii: indicates that this refers to a magical knife.
- (154) Child, English and Scottish Popular Ballads, 260, see his note.
- (155) See dicussion: Murphy, Duanaire Finn III, 155, n.2 and Gillies, "Arthur in Gaelic tradition", I, 65-66 n.62.
- (156) Also Warnatsch, Der Mantel, 65-66, 74-75.
- (157) Bruns, 134.
- (158) Note that the summary given by Child, English and Scottish Popular Ballads, ,I, 261. See Child, ibid., 261, note. See also summary given by Child, English and Scottish Popular Ballads, I, 261. Note some misunderstandings.
- (159) Warnatsch, Der Mantel, 75 sq.
- (160) Warnatsch, Ibid., 75-6.
- (161) Glotz, Le Masque dans la Tradition Européenne, 62-66.

- (162) Warnatsch, *ibid.*
- (163) Middle High German is taken in a chronological sense to designate the period c.1050-1350 (see Pasley ed., Germany, A Companion to German Studies, 18-20). The abbreviation M.H.G. is used from now on.
- (164) Cederschiöld and Wulff, Versions nordiques du fabliau français "Le Mantel Mautailié", 85-95, 89.
- (165) Webster and Loomis, Lanzelet, 212-213, n.191. Also see 213, n.193:
- (166) Cederschiöld and Wulff, 89.
- (167) *Ibid.*, 92-3: the scribe/poet's words are "as the book said..." pointing to a written source (in Önnur Rima, para.16, 64).
- (168) Warnatsch, Der Mantel, 73 sq.
- (169) See note on "nutshell" in BM (see above)
- (170) Murphy, Duanaire Finn, III, x-xi.
- (171) *Ibid.*, 153 and notes; Cross, "The Gaelic Ballad of the Mantle", 153-162; Meek, "The Corpus of Heroic Verse in the Book of the Dean of Lismore", 420-2.
- (172) K.Meyer, Fianaigecht; introduction. Knott and Murphy, Early Irish Literature, 145sq. (173) On the references in Irish literature to the daughter of the Dearg as mother of Oiséán: see Cross, "The Gaelic Ballad", 158-161; Murphy, Duanaire Finn III, 157.
- (174) TYP, 303-7.
- (175) Meek, 420; Gillies, "Arthur in Gaelic tradition", part 1, 64sq.
- (176) See Murphy, Duanaire Finn, III, 154sq.
- (177) Draak, "Sgél Isgaide Léithe", 232, 235sq. Flower, Catalogue of Irish Mss. in the British Museum, II, 544; Mhac an Tsaoi, Dhá Sgéal Artúralochta -mar atá Eachtra Mhelóra agus Orlando agus Céilidhe Iosgaide Léithe, xi; Gillies, 2.
- (178) Based on summary by Draak, Sgél, 235-7 and translation from M.Mhac an Tsaoi's edition.
- (179) See the Story of Derbforgaill (edited by Marstrander (Aided Lugdach Derbforgaille, 208sq.) where the "bantracht" similarly plot against (maim and kill) the one they are jealous of.
- (180) Draak, 234.
- (181) Gillies, "Arthur in Gaelic tradition, part 2, 42; Draak points to the community of culture between Ireland and the Scottish Highlands ("Sgél Isgaide Léithe", 240).
- (182) E.Vinaver, Malory, 133-4.
- (183) Summary from Child, English and Scottish Popular Ballads, I, 267.
- (184) Summary quoted from Child, *ibid.*, 266.
- (185) Glotz, Le Masque dans la tradition européenne, see "Le Carnaval en Allemagne", 45-7.
- (186) Loomis, ALMA, 559.
- (186a) Erickson, 7, n.3.
- (187) Cross, "The Gaelic Ballad of the Mantle", 156, n.5.; Meek, Corpus, 418.

- (188) Summary, *ibid.*
- (189) For full details see Meek, 418-420.
- (190) Stern, "Die Gaelische Ballads vom Mantel in Mac Gregors Lieder-buche", 294-326; Meek, 420.
- (191) Meek, 421.
- (192) Stern, *Ibid.*; Cross, "The Gaelic 'Ballad of the Mantle'", 153-162; Murphy, *Duanaire Finn*, III, 153-8; TYP, 512-14; Gillies, "Arthur in Gaelic tradition", part 1, 64-67.
- (193) Meek, 419.
- (194) Cross, *Ibid.*, 161-2.
- (195) *Ibid.*, 420.
- (196) Gillies, "Arthur in Gaelic tradition", 66, n.62.
- (197) Anne Claude Philippe de Tubières de Grimoard de Pestels de Levis, *Comte de Caylus* (!)
- (198) Warnatsch, 75. This version mentions characters such as Lancelot and Gawain.
- (199) This text appeared also in a later edition: Legrand D'Aussy, I (Paris, 1829), 126sq. (unavailable to me).
- (199) Legrand D'Aussy, 45. See remarks of Cederschiöld and Wulff, 49-50; F.A Wulff, "Le Conte du Mantel, 349-50.
- (200) Paton, *Studies in the Fairy Mythology of Arthurian romance*, 120-1, and note., suggests that enmity Morgain-Guenever is prior to the Charrette and goes back to a more primitive association such as a "prototype story" of "slighted fay": on this view see also Cross, "Notes on Chastity testing Horn and Mantle", 1-11.
- (201) See remarks on the mss.filiation made by Wulff, "Le Conte du Mantel", 349.
- (202) Cederschiöld and Wulff, 86, n.36.
- (203) R.Heffner, "The Works of Sir Edmund Spencer, 322.
- (204) This has also been noticed by O. Warnatsch, *Der Mantel*, 81.
- (205) Cederschiöld and Wulff, 35: the Beta ms. of M0.
- (206) Context and summary found in Southward, "Yder and the Beowulf legend in Arthurian romance", 31.
- (207) The manuscript says "Skikkjo saga": Warnatsch suggests it could be a mistake for Möttuls Saga; it could equally refer to a former version of the Icelandic/Norse saga of the Mantle or possibly to the source of SR. (*Der Mantel*, 74).
- (208) Cederschiöld and Wulff, 90, n.37.
- (209) Warnatsch, *Der Mantel*, 73; this question was left open by Cederschiöld and Wulff, i.e. whether they were independent or derived one from the other (*Versions nordiques*, 92).
- (210) Cross, "Notes of the Chastity-testing Horn and Mantle", 7-10.
- (211) Middle High German (MHG) is taken in a chronological sense to designate the period c.1050-1350. We refer to the abbreviation MHG.
- (212) See Index, notes on Cont.P above and also part II, passage on "Caradoc".
- (213) J.Marx, *Nouvelles Recherches*, 72.

- (214) Dates: after J.Marx, *Nouvelles Recherches*.
- (215) TYP, note, 461-63; J.Marx, *Nouvelles recherches*, 70.
- (216) *Ibid.*, 63.
- (217) J.Marx, *Nouvelles Recherches*, 70.
- (218) Bennett, *Mantel et Cor*, xiv.

PART II:

- (1) Propp, *Morphologie du Conte*, 143-4
- (2) With the help of existing motif indexes, our elements can be broadly identified either as international popular motifs (ST) or more specifically as Celtic motifs, see Cross, *Motif-Index of Early Irish literature*.
- (3) See the remarks made by O'Cathasaigh regarding "motifeme" versus "allomotif" definitions, *The Heroic Biography*, 19, note 60.
- (4) On this: A.Guerreau, "*Romans de Chrétien de Troyes et contes folkloriques*", 10-12.
- (5) Bromwich, "*Celtic elements in Arthurian romance*", 52.
- (6) *Ibid.*, 53.
- (7) Bullock-Davies, "*Lanval and Avalon*".
- (8) E.g. in *Erec and Enide*, see Padel, "*The Cornish Background of the Tristan stories*", 71; also Laing, *Celtic Britain*, 156, pl.85.
- (9) Morris, *The Character of Arthur*, 82.
- (10) See ST 7770.01.
- (11) That Pentecost was one of the most important feasts at which Arthur wore his crown, held full court and passed judgement is mentioned by J.F.Child, notes to BM in *English and Scottish popular ballads*, I, 257, n.3.
- (12) Kollmann, "*The feasts of Pentecost in the Morte Darthur*", 312.
- (13) Ll.6278 sq. cited in R.Deschaux, "*Merveilleux et fantastique dans le Haut Livre du Graal*", 336.
- (14) Ll.2783sq., edited by F.Lecoy in *Classiques français du Moyen Age (CFMA)*.
- (15) Braet, *Deux lais féeriques bretons*, 7-25.
- (16) In *Losëth, Le Roman en Prose de Tristan*, 276.
- (17) "*The Wager on The Wife's Chastity*" (AT 883), see J Wood, "*The Elphin section of Hanes Taliesin*", 234-6.
- (18) E.g. some allusions to Easterhouses or feasting halls build temporarily within the royal enclosure in early Ireland (Byrne, *Irish Kings and high Kings*, 57).
- (19) E.O.James, *Seasonal feasts and festivals*, 199sq., in particular 291sq.; J.Heers, *Fêtes des Fous et Carnavals*, 27-29.
- (20) James, *Seasonal feasts*, 278.
- (21) Glotz, *Le masque dans la tradition européenne*, 63.
- (22) Bakhtine, *Esthétique*, 425sq.
- (23) Mumming plays: *The Marshfield Paper Boys*, near Bath, Avon (December 26); *Soul Caking*, Antrobus, Cheshire (October 31). J Heers, *Fêtes des Fous et Carnavals*, 246sq.
- (24) M.McNeill, *The Silver Bough*, II; C.Hole, *British*

Folk Customs: the first of May festivals of Oxford; in Cornwall, Padstow and Minehead (Hobby Horse) and Heston (The Furry Dance on 8th May); Castleton in Derbyshire (Garland Day on 29th May) etc.

(25) Bromwich, "Celtic elements", 52.

(26) Tobin, "L'élément breton dans les lais anonymes", 281; W.Gillies refers to the cliché of the royal geasa in connexion with Gaelic Arthurian romances e.g. the Crop-eared Dog ("Arthur in Gaelic tradition", II, 118); Loomis and Webster, Lanzelet, 222; see also Köhler, "Le rôle de la coutume"; the coutume is made fun of in later works cf. LCM, where the adventure refuses to appear (R.Morris, The character of Arthur, 81.)

(27) Bruford, 226.

(28) ST C450/ H1215.

(29) See Wood, "The Elphin section in Hanes Taliesin", op.cit.; Bruford, 226; "People enjoy tales about the humiliaton of boasters" (Murphy, Duanaire Finn III, 157); also see 'O Grady ed., Catalogue of Irish Mss. in the British Museum, I, 680-1: "The intoxication and boasting of the women" gives a background story to the magical mantle in the Fenian context.

(30) Poirion, Le Merveilleux, 53-54; Guyonvarch', 192 sq.

(31) Edited in Thurneysen, Die irische Helden-und Königsage, I.

(32) Scéla Mucce Méic Dathó edited by Thurneysen.

(33) O'H.Tobin, "Element Breton et lais Anonymes", 277sq; and the general study by Paton, Studies in the fairy mythology of Arthurian romance.

(34) See Cross: F300-99: Fairies and mortals; F301 (fairy lover); F302 (fairy mistress); F302.3.3.1 (avenges herself on inconstant lover).

(35) ALMA, 183sq.

(36) Marx, Nouvelles Recherches, 67-68.

(37) Mac Cana, Celtic mythology, 91.

(38) Story quoted in A&B Rees, Celtic Heritage, 305sq.

(39) Cross, P11.6.

(40) Examples are numerous. See Mac Cana, "The Theme of King and Goddess in Irish literature" (EC VII), 76sq. and (EC VIII), 59 sq.; also Bromwich, "Celtic dynastic themes and the Breton lays", 439-474.

(41) Guyonvarch', La Souveraineté Guerrière de l'Irlande, 191.

(42) Tobin, 283-4. E.g. also: Meyer and Nutt eds. The Voyage of Bran, I, 24-139; II, ch.xiii.

(43) The late G.Dumézil stated that "one is not entitled to superpose, to blurr the differences between the female Celtic goddesses in order to create a "Mother" with no contours, vague prototype of all Irish goddesses and heroines "(our translation), quoted in Carey, "Notes on the Irish War-Goddesses", 272; incidentally, we do not share, outside this quotation, the views expressed by Carey in his article: see criticism by Guyonvarch', in La Souveraineté Guerrière de l'Irlande, 204-7.

- (44) Bruford, Gaelic Folktales, see references (p.278) to: Eachtra Chloinne Ríogh na h-Ioruaidhe (CRI), the Adventure with the Skin Clad Cleric and Eachtra an Cheithearnaigh Chaoilríabhaigh (CCR), the Adventures of the Kern in Thin Stripes.
- (45) Paton, The Fairy mythology, 114-120. We must consider with some reserve Paton's references to Manannan as a sea-god on the basis of his name and provenance. Vendryes's article ("Manannan mac Lir", 339sq.) invites us to be circumspect in this matter.
- (46) Textual references: Stokes and Windish, respectively in *Irische Texte* II, ii, 163; III, i, 183sq.; see also 'O Cathasaigh, *The Heroic Biography*, 80, note 280.
- (47) Kern, *The Absolute Comic*, 158-9: women as tricksters; see Dumézil, *Loki*, 267sq.; S. Thompson, *The Folktale*, Chapter on "The Trickster"; Armstrong suggests that what matters is the delineation of the character types which the trickster exploits or destroys -the audience being less concerned with the trickster than with avoiding being like his victims; the trickster figure dupes the gullible, the foolish, the avaricious etc. ("Content analysis in folkloristics", 192sq.).
- (48) See ALMA, 163: test of warriors by Curoi, in the Ulster Cycle (cf. the beheading contest).
- (49) R.H. Bloch describes Merlin as a seer who can see the absurdity of the present moment because he has knowledge of past and future ("Le Rire de Merlin", 9-21).
- (50) F. Barteau, *Les Romans de Tristan*, 47; G. Schoepperle, *Tristan and Isolde*, part II.
- (51) See below part III, A.2. the concepts of honour and shame and that of "losing face".
- (51a) ST/Cross: M223*.
- (52) Ménard, "Le don en blanc qui lie le donateur: réflexions sur un motif de conte", Ménard remarks (p.38) that this interesting motif would need a specific morphological study; a few studies have considered its integration in specific works e.g. Frappier, "Le motif du don contraignant dans la littérature du Moyen Age", in *Amour courtois et Table ronde*, Publication romances et françaises 126; and Roger Dubuis, "Yvain et Iwein: le don contraignant", 81-89.
- (53) Loomis, *Arthurian tradition and Chrétien de Troyes*, 202.
- (54) Bergin and Best, *Tochmarc Étaíne*, 137-196; translated by J. Gantz, *Early Irish myths and sagas*, 39sq.
- (55) Quoted by 'O Cathasaigh, *The Heroic Biography*, 80sq.
- (56) Loomis, *ibid.*, 202-3, and textual references cited.
- (57) *Sir Tristram*, edited by G.P. Mac Neill.
- (58) J. Marx, *Nouvelles recherches*, 261sq.
- (59) Jones and Jones, *The Mabinogion*, 16-17.
- (60) *Ibid.*, 100.
- (61) Cross, "Notes on the Chastity testing Horn and Mantle", 293sq. Also see Murphy, *Duanaire Finn*, III, 157; and Knótt & Murphy, *Early Irish literature*, 112-3.

- (62) See the article by O.Jodogne, "L'Autre Monde celtique dans la littérature française du 12^e siècle", 584sq.
- (63) Knott & Murphy, op.cit, 113.
- (64) Paton, 114.
- (65) Paton believes that such a motive has been introduced in the Horn versions under the influence of the Mantle versions. Ibid., 114-122.
- (66) See part I, index of versions.
- (67) Paton, op.cit.; Mertens-Fonck "Morgan, Fée et Déesse", 1067-1076; TYP, 461-3; Guyonvarch', La Souveraineté Guerrière, 100.
- (68) Guyonvarch', ibid.
- (69) P.Mac Cana, Celtic Mythology, 94.
- (70) Dickman, Le rôle du surnaturel dans les Chansons de Geste, 100.
- (71) La Mort Aymeri, Fierabras, Fouque, Les Enfances de Vivien (Ibid., 99, notes 1-5; 184).
- (72) Macrobius, Commentarii in Somnium Scipionis, quoted by H.Bloch, The Scandal of the fabliaux, 27.
- (73) Dickman, Le rôle du surnaturel dans les chansons de geste, 100sq.
- (74) For examples, see Poirion, Le Merveilleux, ch.II, 19sq.
- (75) Dickman, ibid., for a series of e.g. from the Old French chansons de geste, 101 and 175 sq.
- (76) Ibid., 98sq, also 175 sq., 180 sq., 184; Motif indexes ST/Cross D 1052-53, Magic garment, mantle; D 1171.6.2. Magic drinking horn, D 117.6, Magic cup...
- (77) This is in keeping with the symbolism of the mantle (see below, the discussion of the "Mantle") i.e. protection, cover, invisibility, forgetfulness (e.g. the cloak of Manannan in Serglige Con Culainn, The Sickness of Cuchulainn, ed. Dillon.)
- (78) For other allusions to this motif see e.g. O'Grady & Flower, Catalogue of Irish Mss.of the British Museum I, 680-1; and Meek, The Corpus of Heroic Verse, op.cit.
- (79) E.g. the description of the castle and bed of Muldumarec, in the Lay of Yonec, see M.de Combarieu, "Les objets chez Marie de France", 38.
- (80) Poirion remarks that a clue to the imaginary world of medieval literature is to be found in the contrast between the Celtic forms of "merveilleux" and those from Classical Antiquity and the Orient (Le Merveilleux, 25).
- (81) E.g. the cake of jealousy and the waters of malediction are mentioned in the Pentateuch (Numbers, ch.V).
- (82) Personal communication Prof.Bartlett, Edinburgh University, 1983.
- (83) Lefébure, "La Flèche de Nemrod et l'épreuve de Chasteté", (Mélusine, IV) 34-40; for lists of examples see Child, English and Scottish Popular Ballads, I, 271sq.; Warnatsch, Der Mantel, 82-84.

- (84) As in the Lay of Guigemar, by Marie de France; see lists given by Child, Warnatsch in their respective studies.
- (85) See Cross, "Notes on the Chastity Testing Horn and Mantle", 289-298 (see An t-Bran).
- (86) Paton, Studies in the fairy Mythology of Arthurian romance, 81, 104sq.
- (87) See discriminating objects in Stokes ed., "The Irish Ordeals", 183-229.
- (88) As regards Tegau's Mantle it is suggested that it derives from precisely the tale which concerns us! Bartrum ed., "Tri Thlws ar Ddeg Ynys Brydein", 434sq./453-5, and bibliographical references there mentioned.
- (89) Dickman, Le surnaturel, op.cit.
- (90) P.Bennett, "Le personnage de Hugelin dans Gormont et Isembart", 29-32.
- (91) O'.h'Ogáin, The Hero in Irish Folk History, 73-74.
- (92) Propp, La Morphologie du conte, 25 sq.
- (93) We refer to the Motif Indexes: S.Thompson and Cross (Motif Index of Early Irish Literature, in which asterisks indicate the specific Celtic occurrence of a motif).
- (94) Cross/ST Motif-Indexes for references.
- (95) Bromwich, "Celtic elements in Arthurian romance", 41-55; see also Jodogne, "L'Autre Monde celtique", 584 sq.; see also: Jackson, The International Popular Tale and Early Welsh tradition, passim.
- (96) This aspect of the definition of the Tale is taken up in greater detail in part III, B.).
- (97) Poirion, Le Merveilleux, 4.
- (98) ST/Cross D.1475; AT 566-9.
- (99) Rivière, Dumézil, A la découverte des Indo-Européens, 58.
- (100) M.De Combarieu, "Les objets chez Marie de France", 39; Grisby, "L'Empire des signes chez Béroul et Thomas: 'Le sigle est tut neir'", 115-6.
- (101) Deschaux, "Merveilleux et fantastique dans le Haut Livre du Graal: Perlesvaus", 336 sq.
- (102) A&B Rees, Celtic Heritage, 25.
- (103) On this and evidence offered by a Catalan text of a possible dual Arthurian influence on the tradition of the "truth telling mantle of Dover" see Brunel, "Le Viatje de Raimon de Perillos al Purgatoire de St Patrici et la légende du Mantel Mautailé", 88-89.
- (104) Cederschiöld and Wulff, Versions nordiques, 71.
- (105) The practice of making chasubles out of bridal gowns in particular was traditional in Ireland (see Patterson, "Honour and shame in Medieval Welsh Society. A study of the rôle of the burlesque in the Welsh Laws", 76, n.1); and we have heard of the survival of such a custom in a Liverpudlian parish with Irish origins/ancestry.
- (106) References in literature to the mantle (its

- associations and symbolism) have been surveyed by K. Polheim: from the Odyssey to the satirical works of J. Swift (The Tale of the Tub) and L. Sterne (A Political Romance: the history of a good watch coat), via the French epics and romances and Middle High German literature, see Polheim, "Der Mantel", 41-64.
- (106a) Gogol, The Great Overcoat and other stories.
- (107) E.g. the "paludamentum" of purple colour was a Roman honorific distinction.
- (108) See "Dress" in ERE V, 40-72, ed. Hastings; Bayard, Le Sacre des rois, 117-118.
- (109) Jones and Jones, The Mabinogion, 137sq.
- (110) P. Ford, "On the significance of some Arthurian Names in Welsh", 268-273/270.
- (111) Bayard, 116-120.
- (112) Dumézil, Du Mythe au roman, 59.
- (113) Byrne, Kings and High Kings, 66.
- (114) Joyce, A Social History of Ancient Ireland, II, 190sq./356 sq.
- (115) Bartrum, "Tri Thlws ar Ddeg", op.cit.
- (116) I.e. Mantles of invisibility and of test-election.
- (117) Bettelheim, Les Contes de Perrault, 111-128. See also Soriano, Les Contes de Perrault, Culture savante et traditions populaires. This is a version by Perrault of an older Breton tale known as "The Daughter of the King of Spain" (Luzel, Contes de Basse Bretagne, III, 254-61).
- (118) Cox, Cinderella, nos. 153, 176.
- (119) Bayard, ibid., 116.
- (120) See on this Atanassov, "Les structures narratives dans le Tristan de Thomas", 11.
- (121) Under "Manteau": Chevalier & Gheerbrandt, Dictionnaire des symboles; Ad De Vries, Dictionary of symbols; Cooper (Encyclopedia of traditional symbols, entry "mantle") stresses the ambiguous symbolism of the mantle.
- (122) Edited by Aebischer, 11.579-90.
- (123) The Saga of the Volsungs, edited by Finch; see also Revue de l'Histoire des Religions, CXI, 1935, 66-89.
- (124) In the case of the Burgundian saga: personal communication, Dr. Burnet, Edinburgh University, 1983.
- (125) See Mesca Ulad (ed. Watson) and Serglige Con Culainn (ed. Dillon), translated by Gantz (in Early Irish myths and sagas): The Intoxication of the Ulaid, 206-7; The Sickness of Cuchulainn, 178.
- (126) Gruffydd, Math uab Mathonwy, 71.
- (127) K. Meyer, Fianaigeacht, 50-1.
- (128) See Joyce, A Social History, I, 245-7.
- (129) Bartrum, "Tri Thlws ar Ddeg", op. cit.
- (130) Luzel, Contes Populaires de Basse Bretagne, I & III, chapter on the Contes à Talismans, 300sq.
- (131) O'.h'Ogáin, The Hero in Irish Folk History, 73-74.
- (132) Mac Cana, Celtic Mythology, 74.
- (133) See remarks on Old Irish "cochal, cochlin" in

Joyce, *A Social History*, I, cccxci-iii.

(134) See the article by E.Mayrhofer-Passler, "Sétanta, Cúchulinn und der Genius Cucullatus", 26-31.

(135) Ibidem., 30-31.

(136) We refer to Rivière (G.Dumézil. *A la découverte des Indo-Européens*) for a succinct approach to the tripartite ideology of the Indo-Europeans studied by G.Dumézil. Mercurius-Lug belong to the first function although as Dumézil made clear there is in connection with Lug a "sliding" of functions characteristic of many branches of the Indo-European mythology: Lug (e.g. like Odhinn) exhibits sacro-magical as well as warlike/second function elements; Finn and Cuchulainn are part of his heroic, martial posterity (see Rivière, 110).

(137) See Nicolson, *Gaelic proverbs*, 334, no.2 and further 331, no.8; 386, no.16.

(138) Personal communication from Père François Rodegem, Louvain-la-Neuve University (1986). The term parémie is an accepted neologism meant to avoid ambiguity in the denominations, on this see Rodegem, "La parole proverbiale", 121sq.

(139) Indeed the gesture of covering oneself with a mantle or cape which monks perform during the vows ceremony. Note that conversely a "fallen" priest is said to be "defrocked".

(140) Personal communication from Père F.Rodegem (1986).

(141) *Oxford Dictionary of English proverbs*, F.P Wilson ed.

(142) See Dick and Bannerman, *Calum Cille*, 5-7.

(143) Grauls, *Volkstaal en Volksleven in het werk van Pieter Bruegel*, 89.

(144) Personal communication, 19-11-86.

(145) Grauls, *ibid.*, 90.

(146) Foote, *Bruegel et son temps*, 150 sq.; also in the 15th century "Cent Nouvelles nouvelles" edited by Champion. The cuckolds are there said to be "de bleuz vestuz" (205-208).

(147) For general reference (in full see bibliography): Nizard, *Nouvelle bibliothèque bleue ou légendes populaires de la France*; Hélot, *La bibliothèque bleue en Normandie*; Asser, *La bibliothèque bleue depuis Jean Oudot Ier jusqu'à M.Baudot 1600-1863*.

(148) We shall return to this comic aspect in Part III.

(149) W.Stechow, *P.Bruegel the elder*, 61-63.

(150) Poirion, *Précis*, 122. See further the interesting views put forward by H.Bloch who underlines the poetic use of the ill-fitting mantle as a symbol of the literary illusion, the "representation as coat" inherent to any work of fiction (H.Bloch, *The Scandal of the Fabliaux*, ch I, 22 sq.).

(151) Porcher, *French miniatures from illuminated Mss.* fig.35, Pl.XI, XXIII, LXVII; F.Wormald, *French illuminated Mss. at the Bibliothèque nationale*, 285sq.; also in F. Avril, *Mss. painting at the Court of France*

(1310-1380) passim.

(152) Examples in an illuminated ms. of the Reichenau School, Austria (c.1020). Horns used as containers e.g. for ink, gun powder, were more widespread. These curious ink-pots appear e.g. in the Winchester Bible- St Swithin's Psalter (c.1175). See Diringer, (The illuminated Book. Its history and production) fig.IV, Pl.IV 27. A miniature of St Luc, Evangéliste St Laurent, Liège, mid-11th century (see Delaissé, Miniatures médiévales de la librairie de Bourgogne au cabinet des mss. de la Bibliothèque Royale de Belgique). A miniature of St Luc, from the Carolingian period (c.816-845) (see Les Mss. à peintures en France du 7ème au 12ème siècle, ed. Porcher, vol.I, no.41).

(153) Grodeck, Mutherich et al., Le siècle de l'an mil, 218, 313 (fig.331).

(154) See the reference in the Old Welsh poem "Pa Gwr yw y porthaur", 10-11th century Black Book of Carmarthen (TYP, 304); Joyce, A Social History of Ireland, II, 71-73. Decorated drinking horns are still treasured in certain places such as at Dunvegan Castle, Skye where it is ceremonially used by the chief of clan.

(155) Joyce, A Social History, II, 68-73, for examples from early Irish literature such as in Cormac's Glossary, the Brehon Laws (see Ancient Laws of Ireland, IV; also O'Curry, On the Manners and Customs, II, 305 and I, ccclvi.

(156) Lindsay and Loomis, "The magic horn and cup in Celtic and Grail traditions", 71-73. This article is of interest as regards the list of examples for the peculiar associations between Horn/Cup and Grail traditions and the article will be often quoted in the following development, also as regards the bibliographical and textual references cited).

(157) De Bello Gallico, quoted by Heller, "The story of the Magic horn", 45.

(158) K.Jackson, The Gododdin: the Oldest Scottish Poem, 1-178.

(159) This name incidentally has a Gaulish/Celtic rather than Germanic consonance.

(160) Drinking horns are found among the artefacts of rich tombs. E.g. see the Anglo-Saxon Sutton Hoo treasure (British Museum) and in La Tène burials.

(161) Heller mentions further that there does not seem to be sufficient evidence for the direct influence on the testing horn and mantle Tale, of classical legends. He probably alludes to Hercules and the Horn of Amaltea, see "The story of the magic horn", 46.

(162) The Catalogue of the exhibition on Childeric (p.114) shows a rare and beautiful glass specimen (26 cm) dating from the 6th century produced either in the Namur (Belgium) or the Rhineland area.

(163) E.g. representations of Bacchus, Jupiter and Pluto (see Daremberg et Sanglio, Dictionnaire des Antiquités,

1514-1515). Note that the Greek legend of the Horn of Amaltea, daughter of the Ocean is echoed in that of the Horn of Bran Galed in the Welsh tradition (P.C.Bartrum, "Tri Thlws ar Ddeg/ The Thirteen Treasures of the Island of Britain", 464-5).

(164) See slab carvings in the Museum of National Antiquities, St Germain-en-Laye, Paris).

(165) A&B Rees, *The Celtic Heritage*, 313.

(166) Bedwyr/Bedoer (Bedevere in HRB, 238) in Arthurian literature.

(167) Personal communication from H.E.Davidson, 1984; see also Dumézil, *Les dieux des Germains*, 21-27sq.

(168) In the Mabinogi of Branwen, the episode of the Entertaining of the Noble Head, Bran is called son of Llyr, and as we know he is the owner of a Horn of plenty (Bartrum, *ibid.*).

(169) See *The Otherworld Adventure of Cormac*, in O'Cathasaigh, *The Heroic Biography*, 80-82; Vendryès argued against the idea that Manawyddan/Manannan was a marine deity, the epithet meaning no more than "son of the sea", see "Manannan mac Lir", 339-354.

(170) Lindsay and Loomis, "The magic horn and cup in Celtic and Grail tradition" E.g. "Mead-wide is the name of Finn's horn, see notes 1 and 2 and pages 73-77.

(171) Lindsay and Loomis, *ibid.*, 71-73; J.Simpson indicated the influence on Germanic mythological tales of the Welsh tradition about the Horn of Bran in "Grimr the Good", 489-515.

(172) Lindsay and Loomis, 77sq.

(173) Joyce cites the example of the Voyage of the Ui'Corra, islands where women offer food and drink, *A Social History*, 73.

(174) The latter object appears in the Thirteen Treasures of the Island of Britain (Bartrum, "Tri Thlws", *op. cit.*) and in the Mabinogi of Branwen and the story of Kulhwch ac Olwen (in Jones&Jones).

(175) For references see Bartrum, *ibid.*; A&B Rees, 312-3; also the list of wonderful vessels in J Vendryès, "Les éléments celtiques de la légende du Graal", 11-14.

(176) Bartrum, *ibid.*, 434sq., 455.

(177) For examples of Breton folktales, see Luzel, "Contes populaires de Basse Bretagne, III, ch IX, "Les Contes à Talismans". Lindsay & Loomis cite a 13th century Welsh tale, 68-69.

(178) Lindsay and Loomis, 84.

(179) O' Cathasaigh, *The Heroic Biography*, 62-63, 84 sq.; Cormac's testing cauldron is mentioned in "The Irish Ordeals" edited by W.Stokes -which are laced with folktale elements.

(180) Jones&Jones, 46-47.

(181) Lindsay and Loomis, 66sq., 77.

(182) Jones&Jones, 115-116; See also Bartrum, "Tri Thlws", 469.

(183) We refer to the list of elements drawn by Lindsay

and Loomis, 80-83, 87sq.

(184) On the association of wonderful drink providing vessels and dwarfs, see Harward, *The Dwarfs of Arthurian romance and Celtic tradition*, 17-19.

(185) Lindsay and Loomis, 83; the authors conclude that the Grail legend is an amalgam of none too coherent elements, originally belonging to the Irish tales of Conn and Cormac and the Welsh stories of Bran and Pryderi. However the authors lacked the methodology to further these perceptive conclusions. Since then scholars have attempted different interpretations of the Grail problems, see the Dumézilian approach to Arthurian literature referred to below, in particular Grisward, "Des Talismans fonctionnels des Scythes au Cortège du Graal", in *Rivière* (G.Dumézil, *à la découverte des Indo-Européens*), 205-11.

(186) For textual references, see Lindsay and Loomis, 92.

(187) This passage is quoted by Poirion, *Le Merveilleux*, 90.

(188) For references and identification with "Li Cor Beneiz" or holy vessel of Corbenic (*Estoire*) see Lindsay and Loomis, 88); Rhys (*Celtic folklore Welsh and Manx*, 579-80, note p.694) for association with the horn of the Bannog/Bannawc ox (?)

(189) These various transmogrifications were studied in *ALMA*, 87; also Lindsay and Loomis, 80, 86 sq., 89; see also the study on Bran the Blessed by H. Newstead.

(190) Which developed from a symbol of plenty to the holy chalice brought by Joseph of Arimathea (*R.de Borron, Estoire dou Graal*, 11.2555 sq. in M.Williams, "An early ritual poem in Welsh", 38sq.).

(191) Simpson, "Grimir the Good, a magical drinking horn", 514; also Vendryès, "Les éléments celtiques de la légende du Graal", 13-14.

(192) See *Guide du Prado* by L.De Tena Consuelo, ed.

(193) Daremberg & Sanglio, *Dictionnaire des Antiquités*, 1514 sq.

(194) See Dumézil, *Mythe et épopée II*, chapter on Mebv/Madhavi, 330sq.; Byrne, *Irish Kings and High Kings*, 51 sq.; Mac Cana, "The Theme of King and Goddess in Irish literature", *EC VII*, 86sq.; O' Cathasaigh, *The Heroic Biography*, 31 sq.; Bromwich, "Celtic dynastic themes and the Breton lays", 451, n.1.

(195) Murphy, "On the dates of two sources used in Thurneysen's *Heldensage*", 145-151.

(196) See *Dictionaries of symbols* by Ad De Vries or *Chevalier et Gheerbrandt*, under "horn/cup"; in the *Old Testament: the Bitter cup*. Another e.g.: Socrates's poisoned cup.

(197) Ad De Vries, *Dictionary of Symbols*, *ibid*.

(198) Quoted in Grauls, *Volkstaal en volksleven in het werk van Pieter Bruegel*. It means: "The one who is a cuckold does not know or believe it" (our translation); see also notes on the Ballad "The Horn of Arthur" (AH),

see, part I

(199) The angry and at times violent reaction of the king to the queen's failure has been considered a primitive element, P.Bennett, *Mantel et Cor*, xiv.

(200) Marx, *Nouvelles recherches*, 260 sq.

(201) Bromwich, "Celtic elements in Arthurian Romance", 51.

(202) TYP, 380-5, 553; Ford, "On the signification of some Arthurian names in Welsh", 270.

(203) Mac Cana, "The Theme of King and Goddess", *op.cit.*; Guyonvarch' and Le Roux, *Textes Mythologiques Irlandais*, II, ch.5; Le Roux, *La fatalité et la mort*, Ogam 10, 398sq., n.76; TYP, 380-5.

(204) R.Morris, *The character of Arthur in Medieval literature*, 98.

(205) This has been fully studied by Cross and Nitze, *Lancelot and Guenevere*; Webster and Nielsen, *Guenevere - A Study of her abductions*.

(206) Mac Cana, *The Learned tales of Irish literature*; A&B Rees, *Celtic Heritage*, 282 sq.

(207) E.g. *The Wooing of Etáine*; Sir Orfeo, *The episode of the Harpe and the Rote in Tristan preserved in the Sir Tristrem, the Old Norse version and in la Folie Tristan* (see references in Saint Paul, "Etait-ce aux échecs que jouait Tristan?", 259-68); A&B Rees, (*ibid.*, 285-6) cite Pwyll and Rhiannon, Mongan and his wife, Curoi/Cuchulainn and Bláthnat.

(208) Marx, *Nouvelles Recherches*, 265-6.

(209) Marx, *ibid.*, 261-2.

(210) See ref. in A&B Rees, *ibid.*, 285.

(211) TYP, *Triad* 54.

(212) Marx, *ibid.*, 264-5; TYP, 384-5.

(213) TYP, lxxvii.

(214) TYP, 393-4.

(215) Such as the Proserpine - Pluto myth.

(216) A&B Rees, *ibid.* and bibliog.references, 293 n.48; this is quite clear in the late Welsh tale of "How Trystan Won Essyllt", in K.Jackson, *A Celtic Miscellany*, no.40.

(217) M.Dillon and N.Chadwick, *The Celtic Realms*, 251-259.

(218) Graven, *Le procès criminel de Rolet*, 40.

(219) Marx, "Transformation du personnage de Guenevere" (in *Nouvelles Recherches*, 260-3).

(220) Bullock-Davies, "Lanval et Avalon", 141: on Chrétien's idealization of Guenevere (softening of her adulterous reputation with a courtly love justification).

(221) For discussion see Southward, "The Knight Yder and the Beowulf legend", 1-47/41sq.

(222) A&B Rees, 282sq; Mac Cana, "The theme of King and Goddess", 86 sq.

(223) Byrne, *Irish Kings and High Kings*, 51.

(224) Dumézil, *Mythe et Epopée*, I, *Le trio des Machas*, 609-612; Guyonvarch' and Le Roux, *La Souveraineté*

guerrière, op.cit.

(225) See R.Bromwich, "Celtic elements", op. cit. and "Celtic dynastic themes and the Breton lays", 442sq.: e.g. The story of Lugaid Láigde; in the Middle English metrical romance of "The Weddyng of Sir Gawayn and Dame Ragnell"; Chaucer's "Wife of Bath Tale"; in Breton lays and in Erec for example. Also, in Anglo-Irish literature, see Yeats's play, Cathleen ni Houlihan).

(226) Lindsay and Loomis, "The Magic Horn and Cup in Celtic and Grail traditions", op. cit.

(227) Bromwich, "Celtic elements in Arthurian Romance", 51.

(228) Le Roux, "La fatalité et la mort", 393 sq.

(229) O'Cathasaigh, The Heroic Biography, 79.

(230) Byrne, ibid., 51 sq.

(231) A question to which we shall refer again in part III.

(232) Le Roux, ibid., 403, n.76.; Guyonvarch'and F.Le Roux, Textes Mythologiques irlandais II, ch 5: La reine infidèle et l'inceste royal.

(233) See West and Flutre's indexes of Arthurian nomenclature.

(234) Marx, Nouvelles Recherches, 12sq./45; Richards, "Arthurian onomastics", 257 sq.; TYP, Notes on personal names, also "Celtic elements in Arthurian literature", 41-44; Lozach'meur, "Le problème de la transmission des thèmes arthuriens à la lumière de quelques correspondances onomastiques", 217-225.

(235) Bromwich does not mention this early occurrence of the name, and believes in the French origin of the character (TYP, 353-4). Note however the Celtic point of view defended by J.Rhys and Lloyd-Jones cited, who point to a Celtic name: Gwalhaued.

(236) Bromwich, "Celtic elements in Arthurian romance", 47; translation of the poem, 45-6.

(237) TYP, 304.

(238) TYP, 383-4.

(239) Jones&Jones, 137sq.; TYP, 303-7.

(240) E.g. in Le Chevalier au Lion, Erec & Enide (Marx, Nouvelles Recherches, 113sq.).

(241) Jones&Jones, 155sq., 229sq.

(242) Fled Bricrend/ Bricriu's Feast, J.Gantz, tr., Early Irish myths and sagas, 220.

(243) Bromwich "Celtic Elements", 44.

(244) TYP, 305-6.

(245) Grisby, "The 'Gab' in French Arthurian Romance", in BBIAS (1984), 301.

(246) On this, we refer mainly to the "Notes to Personal names" in TYP, and to her most valuable article, "Celtic elements in Arthurian romance: a general survey", 41-55.

(247) TYP, 479-483.

(248) TYP, 488 sq.

(249) TYP, 369-375, 552.

(250) TYP, 355-360.

- (251) TYP, 299 & note 3, 300.
- (252) Jones&Jones, *The Mabinogi of Math*, 55.
- (253) Southward, "The knight Yder and the Beowulf legend in Arthurian romance", 1-47, Yder is seen as the hero of a tale of the Bear's son type; also Bromwich, "Celtic elements", note 12 and corresponding paragraph; Adams, *The Romance of Yder*, ed. and tr. 1-259.
- (254) Jones&Jones, 261.
- (255) Loomis and Webster, 107.
- (256) V. Harward, *The Dwarfs of Arthurian romance and Celtic and tradition*, 72sq., in particular 117sq.; e.g. the "botheu" of Gwyddolwyn Corr in *Kulhwch ac Olwen*, see TYP, 403.
- (257) Harward, *ibid.*, 84
- (258) Bromwich, "Celtic elements", 43.
- (259) See part I.
- (260) On this see Paris "Caradoc et le serpent", 221sq.; Rossi, "Sur l'épisode de Caradoc de la Continuation Gauvain", 247-254.
- (261) TYP, lxxvii-lxxxii.
- (262) TYP, 297sq., 356.
- (263) E.g. *A Life of St Caradoc by Llifris of Lancarvan*: Baring-Gould & Fisher, LBS, II (index) and see Rees, LCBS, 97. A conversion of St Caradoc/euc appears in the *Vita Jacuti et Guethnoci* (12th.c), Bollandists, *Catalogus Codicum Hag.*, I, 578sq, 583. Caradoc is commemorated in the 16thc breviaries of Vannes and Léon. The Welsh Book of Llan Dav cites a Caradog, monk in the 11th-12th.cenury (Rees, LCBS, 279). Also Caradawc Breichbras: 6th.c benefactor of St Padarn (*Vita Sancti Paterni*, Rees, LCBS, 193sq./502-14) and Duine, "Origines bretonnes, études des sources", 7-9. Compare also the Irish/Gaelic form Carthach, mentioned in Irish hagiography: Plummer, *Vitae Sanctorum Hiberniae*, index, and Kenney, *Sources for the Early History of Ireland*, I, index.; Baring-Gould and Fischer, *Ibid.*, 72-75, assimilate St. Carthach to St. Caradec.
- (264) See e.g. the spelling 'Garadue', 'Garadues' in the *Lai du Cor*, which points to a Breton derivation: from Caradeuc/ec.
- (265) 'O Riáin "Cainnech alias Colum Cille, Patron of Ossory", 20-35.
- (266) TYP, 299-300 and Bartrum, *Early Welsh Genealogical Tracts*, see index of proper names for genealogies; 13th century tale, *The Dream of Rhonabwy*, see Jones&Jones, xxvii, 151.
- (267) 11th century *Vita Paterni* (Rees, LCBS, see index) and a 13th century "sermon" cited by De la Borderie: *St Patern évêque de Vannes, sa légende, son histoire*, 20-21, 26-79.
- (268) See indexes under Caradoc in: West, *An index of proper names in French Arthurian Verse Romances*; *idem* for the Prose Romances. Flutre, *Table des noms propres*.
- (269) See index Part I, "Cont.P" for references and

notes.

(270) Rossi, "L'épisode de Caradoc de la Continuation Gauvain", 247-254.

(271) The Heroic Biography is a feature of medieval storytelling and also to some extent a pattern present in folktale. It has mythic value. On this, see O'Cathasaigh, The Heroic Biography of Cormac Mac Airt, for definitions and discussion; see also part III below for our use of the biographical pattern as a model.

(272) Corley, The Second Continuation of the Old French Perceval. A critical and lexicographical study, 43-45.

(273) See indexes under Caradoc in: West and Flutre, op.cit.

(274) See notes on Cont.P, index, part I.

(275) The subject lent itself to a separate study, of which we summarize here some of the results. The investigation (to be published) covers the nomenclature and related traditions, whose interaction appeared potentially informative on the "dynamics" of what we called the "serpent tale". I.e. its transmission and development into the known versions.

(276) Paris believes in a Breton crystallization of the legend, "Caradoc et le serpent", 214-231, 227; Lot thinks it is Scottish, "Caradoc et St.Patern", 575-578.

(277) This is the view of R.Sh.Loomis, "L'étrange histoire de Caradoc de Vannes", 165-175 and of Le Menn (personal communication 1984) and his recent publication: La Femme au sein d'or-1985).

(278) Corley, op.cit., 44.

(279) Roach and Ivy, in three redactions: I, 84sq.; II, 195sq.; III, 131sq. See index Cont.P, RC, Parz, part I.

(280) Child, "English and Scottish popular ballads, V, n.301, 176-7.

(281) LeDuc, Chronicon Briocense, De Rebus Gestis Brittonum, II, text translated (Mss.6003, 9888), forthcoming publication; G.LeDuc very kindly gave me access to his manuscript.

(282) Luzel, Chants et Chansons populaires de la Basse Bretagne, Gwerziou, I, 'Santez Henori', 160-8.

(283) J.F.Campbell, Popular tales of the West Highlands, xcv-xcvi.

(284) Personal communication H.Henderson, School of Scottish Studies, Edinburgh (1984). The story, known to the travellers, the Sutherland and Rosshire Stewart, was collected twice, in 1959 from Ali Dall and in 1974, from his nephew A.Stewart- A' Maraiche Mairneal, edited in Tocher., 280-291. (see in bibliography under Stewart A.)

(285) Loomis, "L'étrange histoire de Caradoc de Vannes", 173-5.

(286) Marriage is often the logical ending of tales, and combines with the general pattern of good rewarded and evil punished: see Bruford, Gaelic Folktales and medieval romances, 232; Propp, Morphologie du conte, chapter 9.

(287) Thompson, The Folktale, 417.

- (288) See Bruford, chapter 18 "Gain and loss of motifs" (p.226); 230, 248.).
- (289) Bruford, 242.
- (290) Le Souézec, Guide de la Bretagne mystérieuse, see under these names in index.
- (291) E.g. this golden breast is an emblem of the Lesven family, see Le Menn, La Femme au sein d'or, index of proper names.
- (292) TYP, 346-7 and Bartrum, Early Welsh Genealogical Tracts, 23,57; Fleuriot, "Old Breton genealogies and early British traditions", 2; Merdrignac, "L'Enéide et les traditions anciennes des Bretons", 201.
- (293) TYP, 512 sq.
- (294) TYP, 199-300/512-4.
- (295) See The Livre de Caradoc and the Breton versions for toponymics, onomastics: Vannes, Carhaix, Caradoc, Guigner, Cador of Cornwall; Alba Trimammis, also wife of Fracanus, king of Dumnonia (Cornwall), the cousin of Catovius a king of Britain- see Bartrum, ibid., 23 and TYP, "Cadwy", 297.
- (296) TYP, 512-4. Triads 66,71.
- (297) In C.Brown, English Lyrics of the 13th.century, 138, 226sq. and R.M.Wilson, The lost literature of Medieval England, 134; this lyric seems to allude to a series of tales from Welsh, English, Scandinavian origins which suggests these were well known to audiences.
- (298) TYP, 512-4.
- (299) Bromwich suggests that they came from the romances and superseded older heroes, as they were taken back into the tradition (TYP, 190-1).

PART III:

A. The Tale in the medieval context

- (1) Poirion, Précis, 13.
- (2) See abbreviation list, Part I
- (3) W.Gillies, "Arthur in Gaelic tradition", part 1, 72.
- (3a) Chotzen, "La Querelle des femmes au Pays de Galles", 42-93, 81)
- (4) Darmon, Mythologie de la femme dans l'Ancienne France, 13.
- (5) See introduction to Lanzelet, Webster and Loomis, 10 & n.187.
- (6) P. Ménard (Le Rire et le Sourire, 317-8) on the comic "traits" of LC and LCm.
- (7) Ménard, Le Rire, 40.
- (8) P.Bennett, Mantel et Cor: Le lai du Corn, 1.10.
- (9) See Strubel in Poirion, Précis, 211sq.
- (10) Ménard, les Lais de Marie de France, 77.
- (11) Ménard, Fabliaux, Contes à rire du Moyen âge, 225sq.
- (12) Erickson, Le Lai du Cor, 11; it is generally agreed that the term is from the Celtic: Bret. llai, O.I Laid/

Mod I.& Gael.laoidh, which means song/tune commemorative of an event/adventure and by extension short narrative in verse/lyric, transmitted orally often referring to longer narratives - P.Ménard, *les Lais*, 52; Grimes, *The Lays of Désiré, Graellent, and Melion*, 1-3; Hoeffner, "The Breton lai", 112; Loomis, *Arthurian tradition & Chrétien de Troyes*, 23; R.Bromwich, "A note on the Breton lays", 36-38; C.Bullock-Davies, "The form of the Breton lay", 18sq., 28. As the lays became a fashionable literary genre and received sophistication, the melody was dropped and the lays extended their subject matter (see extensive bibliography in 'O Hara Tobin, "L'Element breton et les lais anonymes"). It has been suggested that the genre developed from lyrical interludes in saga/oral narratives; the evidence is found in the Irish/Gaelic Laid/laoidh, which came to designate the Fenian lays or ballads (from the 12th century onwards), and also in the Breton tradition of songs or gwerziou (see R.Bromwich, *ibid.*); speech-poetry is attested in the chante-fable of Aucassin & Nicolette. The related question of the rise of the ballad form will be approached below.

(13) Ménard, *ibid.*, 59, only one of the 5 Mss of the *Lai du Cort Mantel* is entitled lay, the others mention conte or fabliau.

(14) Donovan, *The Breton lays, a guide to varieties*.

(15) Bédier, *Les Fabliaux*, 35, n.1.

(16) Lee, "I Fabliaux en la convenzioni della parodia", 21-26; P.Ménard, *Lais*, 53, 76-77.

(17) Lee, 26.

(18) We believe that it is Marie de France's collection of *Lais* which helped to stereotype the genre of the "lai" within that definition.

(19) Lee, 23.

(20) References to ballad studies: see Entwistle, *European Balladry*, on the emergence of the ballad form; A.Bold (*The Ballad*) is concerned with the development of the English ballad form; Lagarde et Michard, *Histoire Littéraire, Moyen Age, I*, 199-200; about the French ballad; Lippman, *The Medieval French Ballade from its beginnings to the mid-fourteenth century*; see Laurent, "Breton orally transmitted folk Poetry", 16sq. and Metzner "Lower Germany, England, Denmark & the problem of ballad origins", 26-36; Knott and Murphy, "Ossianic lore and romantic tales of medieval Ireland" in *Early Irish literature*, 145sq.

(21) Early English lyric: Annot&Johon, see C. Brown, *English lyrics of the thirteenth century*, 136-8.

(22) In the Irish/Gaelic context from the 12th century both ballad and speech poems are indifferently called laid/laoidh and chiefly designate the tales about Finn mac Cumhaill and his pantheon of heroes (Murphy, *ibid.*, 154sq).

(23) Bromwich sees the 'gwerziou' as a survival in

Brittonic form of a literary development of the primitive Breton 'lay' or speech poem "for which relevant parallel exists in 12th century Irish lays of Finn (Bromwich, "Note on the Breton lays", 38).

(24) Thompson, *The Folktale*; Bruford, *Gaelic folktales and Medieval romances*.

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(25) Ménard, *Le Rire et le Sourire dans les Chansons de Geste et les Romans courtois*; Mercier, *The Irish Comic Tradition*, passim. Poirion, *Précis*, 203.

(26) See motif indexes ST and Cross, *Motif Index of Early Irish literature*.

(27) For bibliographical references on medieval comic tales: see e.g. P. Ménard, *Les Fabliaux*; also *Le Rire et le Sourire*; Mercier, *ibid.*

(28) E.g. of novella from the 14th century by D. ap Gwilym: "Traethodl eiddig a'r toryn" (in *Barddoniaeth D. ap Gwilym*, ed. G. Owen-Jones and W. Owen, 367-369).

(29) Meek, *The Corpus of Heroic Verse in the Book of the Dean of Lismore*; W. Gillies, "Courtly and satirical poems in the Book of the Dean of Lismore", 35-54.

(30) Coppin remarks that the fabliaux may be anti-feminist but they are not misogynous and adulterous loves do not usually entail serious consequences (in *Amour et mariage dans la littérature française du nord au Moyen Age*, 114sq.).

(31) Marx, *Nouvelles Recherches*, 12.

(32) Lawson, "La structure du récit dans les lais de Marie de France", 6-15.

(33) Bakhtine (*Esthétique et théorie du roman*, 298) remarks that fidelity in love and to the chivalric code is part of the organizing principle of chivalric romance.

(34) "Courtoisie"/courtliness is by definition an aristocratic ideal of life whose essential characteristic was to allocate the woman a privileged position in the social relationships, from where she inspired extreme respect. Such an attitude marks a rupture with the habitual mores of the times also fuelled by the traditional distrust of the Church towards women.

Besides the respect of women, courtliness exacts from its disciples elegance, distinction and style (Zink, in Poirion, *Précis*, 131 - our free translation).

(35) Parry ed., *De arte honesti amandi*.

(36) Keen, "Chivalry and courtly love", 152-3; Bezzola, *Les origines de la littérature courtoise en Occident*, I; *Le sens de L'aventure et de l'amour*; Payen, *Les Origines de la Courtoisie dans la littérature médiévale*, II: "Le Roman", 35.

(37) Zink, *op.cit.*, 131-3.

(38) Ménard (*Le Rire*) has shown that the courtly romance is not exempt from laughter.

(39) Keen, *ibid.*, 150, quoting Andreas Capellanus.

(40) As Zink made clear, courtly love poetry and courtly narrative in general renewed the literary expression of

- love (which had from the Antiquity to the Chanson de Roland been reserved to women) by uttering the voice of men as lovers, op.cit., 148-151.
- (41) Strubel refers to "la femme félone" in Poirion, 208.
- (42) Brewer, Medieval European literature, 76; Bakhtine, Esthétique, 257.
- (43) V. Mercier, The Irish Comic tradition, 15-122; K. Meyer ed., Tecosca Cormac, the Instructions of King Cormac Mac Airt.
- (44) Thurneysen ed., Scela Mucce Mac Dathó.
- (45) C. O'Rahilly, ed., Táin Bó Cuailgne.
- (46) Fled Bricrenn in M. Dillon, Early Irish Literature, 19sq.
- (47) Ibid., 21.
- (48) Sgéil Isgáide Léithe (Sgel), ed. M. Draak.
- (49) Its full title in the oldest Ms (Lebor na hUidre, AD 1100) indicated the successive episodes in the story: the feast, the rivalry for the champion's portion and the corresponding rivalry of the wives for precedence.
- (50) In "Aided Lugdach occus Derbforgaile", Marstrander ed., 208sq.
- (51) Knott and Murphy, "Saga and myth in Ancient Ireland", in Early Irish literature, 114; Byrne, Irish Kings and High Kings, 49; Dillon refers to the evidence of the Greek Posidonius on the archaism of the fight for the champion's portion (Irish Sagas, 78).
- (52) See part II ("Drinking Horn") and B.2. below; Dumézil added that the trickster characters of the Irish Bricriu, the Scandinavian Loki and the Nart (Scythian) Syrdon seem to be associated with some kind of periodic game or "mythe de fête" (Dumézil, Les Dieux et les Hommes I, Loki, 256-262). Note that to these characters could be added that of Conan Máol of the Fenian Bruidhean tales (V. Mercier, 19; A. Bruford, 117-118).
- (53) For reference see Chadwick H.M. and N., The Growth of Literature.
- (54) Details in Ménard, Le Rire, 311sq.
- (55) J. De Calluwé, "Le roi Arthur et l'Occitanie: les raisons littéraires et la raison politique", 16.
- (56) R. Morris, The character of Arthur, 70.
- (57) O'Cathasaigh, "Between God and Man": The Hero of Irish Tradition".
- (58) Holt, "Medieval Europe", 22-23; A. Fourrier, Le courant réaliste dans le roman courtois, 22.
- (59) Bloch, Medieval French literature and law, 220sq.
- (60) Morris, op.cit., 82-83; Morris attributes this significant indication of solidarity with his knights to the influence on the character of Arthur of the Germanic/Anglo-Saxon warrior-king concept (Ibid., 54-55); on the early Arthur see also K. Jackson, "Arthur in Early Welsh Verse", 12-19. The question of the "kingship" concept see: Binchy, Celtic and Anglo-Saxon kingship, O'Donnell lecture (1967-8).
- (61) On the Indo-European notion of "mannerbund", see

- S.Wikander, "Der irische Mannerbund" and Dumézil, "Aspects de la fonction guerrière" in C.S.Littleton (The new comparative mythology) 146sq .
- (62) On the origins of Finn, see Knott & Murphy, Early Irish literature; O' h'Ogháin, The Hero in Irish Folk History and in particular, "Magical attributes of the Hero in Fenian Lore", Kalevala Conference paper (Dublin, 1985).
- (63) The situations prone to cause laughter have been studied by Ménard (Le Rire) and Mercier (The Irish Comic Tradition).
- (64) Mercier, *ibid.*, 1-11, for e.g. see ch 1-5.
- (65) Jones and Jones, The Mabinogion, 118-9.
- (66) The incident found its way into Geoffrey of Monmouth's *Historia Regum Britannia* (HRB, 240) and then on to Wace's *Brut* and several others including Thomas's *Tristan* (references in Ménard, *Le Rire*, 384, notes 19-22).
- (67) Ménard (*Le Rire*, 72sq., 384-5, n.23) refers to S.Reinhard, *The survival of geis in medieval romance*.
- (68) Ménard, *Ibid.*, 72sq. Bender, *Köning und vasall* cited in Ménard (*Le Rire*, 311, n.83).
- (69) Lacy, "The Fabliaux and Comic Logic", 39sq.
- (70) Murphy, *Dunaire Finn*, III, 153.
- (71) See below, B.2.
- (72) ST N.7770.01; note for instance that the category of the "feasts"-tales belonged to the Prime tales of the (Irish) storyteller's repertoire (Mac Cana, *The Learned Tales of Medieval Ireland*).
- (73) See the seminal works of Bakhtine on the subject of the popular comic and its expression in Medieval and Renaissance literature Bakhtine, *Esthétique et théorie du roman*, 237-306; Kern, *The Absolute Comic*, 8sq.
- (74) All Saints, Michaelmas, Christmas, Candlemas, Easter, Pentecost or Whitsuntide, The Assumption etc. which in romance were associated with Arthur's crownwearing cf. Part II, Feast setting.
- (75) Wood, "The Elphin section of Hanes Taliesin", 234-235.
- (76) Glotz, *Le Masque dans la tradition européenne*, 63; Bakhtine, *Esthétique et théorie*, 425sq.; J.Heers, *Fête des Fous et Carnavals*, 105, 130-135; M.McNeill, *The Silver Bough*, volumes 2-4.
- (77) Welsford (in Kern, 10-11); see also Glotz, 168-9; Heers, 7-9.
- (78) Heers, 8.
- (79) E.g. Binchy, "The Fair of Tailltu and the Feast of Tara", 113-8.
- (80) Bakhtine, *Esthétique et théorie du roman*, 237sq.
- (81) In Mercier, *The Irish comic tradition*, 8 . The Irish had employed the vernacular for learned purposes since at least the 8th century, it is likely that parodies occurred comparatively quite early in their literature.

(81a) E.g. from burlesque satirical jests on types of people (misers, women, cuckolds, kings...) to lawlessness and obscenity i.e. the infringement of taboos like the break down of hierarchy, the mockery of sacred or fearful things, God or Death for instance; looseness in matters of sex etc.

(82) Bakhtine, *Esthétique et théorie*, *ibid.*, 428.

(83) Eco, "Frames of comic freedom", 6-7; see also Heers, *ibid.*: "Désordres ou contestations", 240sq.

(84) Zink's remark on the folkloric sources of medieval (French) lyricism, or "lyrisme roman" (in Poirion, *Précis*, 148sq.); Rousse, "Le Jeu de la Feuillée et les coutumes du cycle de mai", 313-327.

(85) A good example could be the custom of "Grovely" at Wishford Magna (Wiltshire), which used to occur at Whitsuntide and is nowadays on the 29th May. It is connected among other things with wood-gathering, good-luck in marriage. Women who also danced inside Salisbury Cathedral with sprigs of oak -till the Church suppressed this in the 19th century (See Hole, *British Folk Customs*, 82-3).

(86) Zink, *ibid.*, 152-3.

(87) See Fay-Shaw, *Folksongs and folklore of South Uist*, 224-5.

(88) Wood, "Elphin section of Hanes Taliesin", *op.cit.*, 235.

(89) The expression is from Huizinga, *Homo Ludens: A study of the Play-Element in Culture*; see also: Berne, *Games people play: the psychology of human relationships*.

(90) Eco, "Frames", 5-6.

(91) Although the scope of the subject is outside our concern, insight into the philosophical and psychological aspects of what makes people laugh can be found in the work of Bergson (*Le Rire*) which is only one of many on the topic; see Aristotle, Freud, Baudelaire and others quoted by Kern in *The Absolute Comic*; R.H.Bloch ("*Le Rire de Merlin*", 7-21) gives an interesting interpretation, of Freudian inspiration, of laughter as a liminal phenomenon, a transition between something and its representation.

(92) See general remarks in Deschaux, "*Merveilleux et Fantastique dans le Haut Livre du Graal*", 335.

(93) Also the supernatural in the epics: Dickman (*Le rôle du surnaturel dans les Chansons de Geste*); on the medieval "merveilleux" in general, see and Poirion (*Le Merveilleux dans la littérature française du Moyen âge*) and Ménard (*Le Rire*, 377,n.3).

(94) E.g. Arthur's anger and Kei's gabs - meaning mockery, insult in a primitive sense, see Grisby, "*The gab in French Arthurian romance*", 300.

(95) The object and his messenger are turned away by the angered assembly in PT, G.Sh, Mal.h etc.; in the Huth Merlin and Malory episodes the ill fated messenger is

- forced to don the magical mantle herself and drops dead)
- (96) Ménard, *Le Rire*, 377-78.
- (97) Mercier, *The Irish comic tradition*, 9; Huizinga, *Homo Ludens*, 23.
- (98) Ménard, *Le Rire*, 389sq.
- (99) *Ibid.*, 415-6.
- (100) Poirion, *Le Merveilleux*, 48-49.
- (101) Fourrier, *Le courant réaliste dans le roman courtois*, 487-489.
- (102) Bakhtine, *Esthétique*, 297.
- (103) Mercier (*The Irish comic tradition*, 258) adds that "likewise any archaizing movement is apt to beget a comic revival".
- (104) Strasser sees the fabliaux and similar tales in verse, as "contes anti-courtois" which represent an parodic antithesis of the "serious" courtly genre, betraying rather early a certain cynical view of the courtly ideal; "Mariage, Amour et Adultère dans les Fabliaux", in *Amour, Mariage et Transgression au Moyen Age*, ed. Buschinger and Crépin, 425-431.
- (105) In fact all forms of medieval literature fit in with a study of the comic since this element appears in most traditions at one point or other (Poirion, *Précis*, 203-4).
- (106) Note for instance that the category of the "feasts"-tales belonged to the Prime tales of the (Irish) storyteller's repertoire and as it has been indicated, there was an association between types of tales and particular occasions when they were recited, their function being exemplary (A&B Rees, *Celtic Heritage*, ch.X, 210); Mac Cana, *The Learned Tales of Medieval Ireland*.
- (107) Laughter, by definition, has a liberating function. I.e. liberating from the norm and seriousness of daily living. This widespread view is held e.g. by Bergson, *Le rire*, 60sq.
- (108) "During a period when social control was effected chiefly through the community sanctions (...) rather than through curial judgments upheld by the state" (Patterson, "Honour and shame in medieval Welsh society", 73-4).
- (109) ST H400 sq.; Lefébure, "La Flèche de Nemrod et l'épreuve de la Chasteté" (Jewish and Egyptian test) in *Mélusine*, IV, 38.
- (110) Lanham, *Chastity: a Study of Sexual Morality in the English Medieval Romances*, Ph.D thesis summary, 14-15.
- (111) Good general studies were found in Duby, *Le chevalier, la femme et le prêtre*; Darmon, *Mythologie de la femme dans l'Ancienne France*, 16^e et 19^e siècles, passim.
- (112) De Beauvoir, *Le Deuxième Sexe*, 113sq; Kliman, "Women in early English literature. Beowulf to the Ancrene Wisse", 37sq; Power, "The position of women", 401-433.
- (113) De Beauvoir, *ibid.*, 193; Poirier, "Le statut de la

- femme dans les sociétés archaïques", 154sq.; Jenkins and Owen, *The Welsh law of women*, 60.
- (114) For a definition of myth see the study by Kirk, *Myth, its meaning and functions in Ancient and other cultures*.
- (115) The reasons why it should be that in folktales it is often the women (by opposition to men) who are chosen to be the villains - wicked step-mother/ cruel mother-in-law...- might hark back to this atavistic "fear" we mentioned earlier but are best left to specialists in psychology and related fields...)
- (116) A literary illustration in Rossi's study: "Sur l'Episode de Caradoc de la Continuation Gauvain", 247-54; for sociological considerations in literature: Utley, *The crooked rib*; Lanham, *op.cit.*, 31.
- (117) The myth is of a speculative, explanatory kind, in terms of the typology of functions of myth given by Kirk (*Ibid*, 254sq) i.e. the resolving of a contradiction after the manner indicated by Lévi-Strauss; see also Lévi-Strauss, "The structural study of myth", 81sq; and for reference see Leach, Lévi-Strauss, 54sq.
- (118) E.g. the "good" and beautiful fays in both *Lanval* and *Graelent* (see Bullock-Davies, "Lanval and Avalon"; Grimes, *The Lays of Désiré, Graelent and Melion*); the fay in the Irish Story of Grey Thigh (Sgel); the virtuous maiden who sacrifices her breast for the hero in the Scottish Ballad of the Queen of Scotland is opposed to a "Wife of Putifar" type (= the Queen) - see Child, *English and Scottish Popular Ballads*, V, 301; "The Wife of Putifar" (Genesis 39).
- (119) Darmon, *op.cit.*, 17-33.
- (120) For an example of this "parti-pris" in literature see: Chotzen, "La Querelle des femmes au Pays de Galles", 42-93 and P.Meyer, "Plaidoyer en Faveur des femmes", 499-503).
- (121) To use A.Bruford's expression, see *Gaelic Folktales and Medieval romances*, 214.
- (122) E.R.E, I, 122sq.; O' Corráin refers to the lack of legal capacity of women in early Indo-European societies, as they are the property of either their fathers, husbands or brothers ("Women in early Irish Society", 1).
- (123) Cazeneuve, *La Sociologie du Rite*, 99; De Beauvoir, *Le Second Sexe*, 85sq.; Dumézil, *Mythe et Epopée*, I, 561 & II, 109.
- (124) Cazeneuve, *ibid.*, 77.
- (125) Adultery represents a blemish to society which feels collectively endangered (Duby, *Le Chevalier, la femme et le prêtre*, 75, 225; Darmon (*op.cit.*, ch.7) remarks that this gradually conformed to the ecclesiastical views on the question of marriage. Till the 17th century it was believed that the sinner not only compromised his/her soul but attracted God's wrath on the community, which feels endangered by this sin.
- (126) See Robertson, A preface to Chaucer.

- (127) R.H.Bloch, *Medieval French literature and law*, 54-5; E.R.E, op.cit.I, 133; Darmon cites the case of medieval England where, till the 15th century, the adulterous woman was stoned to death (op.cit.,138-140).
- (128) Loth, "Contributions à l'étude des romans de la Table Ronde", 276.
- (129) A&B Rees, 278sq.
- (130) Jones&Jones, *The Mabinogion*, 55sq.
- (131) see Jonin on the subject of contemporary influences in the passage (*Les personnages féminins dans les romans français de Tristan au 12è siècle*, ch.2, 134sq.)
- (132) Ibid, 70-1.
- (133) An interesting study on the topic is found in Sautman, "Une femme à la mer, articulation d'un thème méconnu", 21-33; See on the subject: Jobbe-Duval, *Les idées primitives*, 313-17 and Merdrignac, *Les saints, témoins de Dieu ou témoins des hommes?*, II, 365-67.
- (134) Merdrignac, *Les Saints*, ibid.;and the Breton gwerz of Sant Enori, in F.M.Luzel ed., *Chants populaires de la Basse Bretagne*, I, Gwerziou, 160sq; another version exists in the story of Ste Azenor (A.de Barthélémy, *La Légende de St Budoc et de Ste Azénor* - out-dated; a more accurate translation is found in Le Duc: unpublished translation of the *Vita Budoci* (*Chronicon Briocense*, II), personal communication 1984; on the calumniated wife theme see: K.Jackson, *International Popular Tale and Early Welsh Tradition*; and the study by Wood, "The Calumniated Wife Theme in the Welsh literature", 25sq.
- (135) Propp, *La Morphologie du Conte*, 163.
- (136) R.H.Bloch, op.cit., 3sq.
- (137) H.de Briel and Herrmann, *King Arthur's knights and the myths of the Round Table*, 161: "'Vox populi, vox dei'(...) Popular consensus about a belief was considered a sign of truth".
- (138) E.R.E, IX, 507sq.; Gaudemet, "Les Ordalies au Moyen Age", 127; and personal communication from Professor R.Bartlett (1983).
- (139) C.Morris, "Judicium Dei: social and political ordeal"; P.Brown "Society and the supernatural, a medieval change".
- (140) Stokes, "The Irish Ordeals, Cormac's adventure in the land of promise ...", 183sq.
- (141) ERE, IX, 507sq. Were suspected of adultery and submitted to various ordeals: the Carolingian Teutberga wife of Lothar (9th century); Ste Cunegonda the wife of St Henri II (12th century *Life of Ste Cunegonda*). See reference to Duby, *Le chevalier, la femme et le prêtre*, 63-4; Queen Emma, the mother of Edward the Confessor (12th century). The Anglo-Saxons had, unconnected with adultery, the ordeal of "choking on bread and cheese" (C.Morris, op.cit.), a reminiscence of which may be noticed in the Welsh version of our Tale (Teg), which refers to "choking on the chops" as the third successful test passed by Tegau's husband.

- (142) There is an early evidence of test among the Ancient Celts (Gaul) in the case of disputed paternity cf. "Le Bouclier des Celtes" and other tests cited by Lefébure ("La Flèche de Nemrod et l'épreuve de la chasteté", 38) and the practice is also mentioned in the Grágás (personal communication, Professor Bartlett).
- MacAll, "The normal paradigms of a woman's life in the Irish and Welsh law texts", 5-15 and O' Corráin, "Women in early Irish society", 1, 12-13.
- (143) Personal communication from Professor R. Bartlett.
- (144) The text is largely the work of antiquarians of the 13th -14th centuries, W. Stokes ed., *ibid*, 183sq. He remarks on the archaic nature of this list which parallels that of the later Hindu law books (para.19); See also P.W. Joyce, *A Social History of Ancient Ireland*, I, 152-3, 302sq.
- (145) *Ancient Laws of Ireland*, V, 459.
- (146) Truth testing vessels, see Cross, (Motif Index of Early Irish literature) 1170-1/1601.26. It is a fact that in numerous legends and tales of Ireland and Wales, there is a vessel (cup-drinking horn, cauldron) which plays a functional rôle in the narrative (see Vendryès, "Les éléments celtiques de la légende du Graal", 11-14 and A&B Rees, *Celtic Heritage*, 313).
- (147) It should be remembered that "symbols whatever they be myths or ceremonies or objects, reveal their full significance only within a particular tradition" (A&B Rees, *Celtic Heritage*, 25).
- (148) A cyclic notion of time, characteristic of peasant community, see the ideas of Eliade (in *Aspects du mythe*)
- (149) Bahktine, *L'Oeuvre de F. Rabelais et la culture populaire au Moyen âge et sous la Renaissance*.
- (150) Payen, "Idéologie chevaleresque dans le Roman de Renart", 40-41.
- (151) A&B Rees, *Celtic Heritage*, 106; quoting Eliade, *The Myth of the Eternal Return*, tr.
- (152) See the definitions given to these terms of honour, shame and status by Charles-Edwards, "Honour and Status in some Irish and Welsh prose tales", 123-4.
- (153) Jenkins and Owen eds., *The Welsh Law of Women*, 132-185.
- (154) Walters, "The European legal context", in *The Welsh Law of Women*, 123.
- (155) Patterson, "Honour and shame in medieval Welsh society, a study of the burlesque in the Welsh laws", 73-103/94sq.
- (156) *Ibid.*, 96 n.2, 94-5.
- (157) The "Tallowed tail" law of compensation is also found in Swedish law (West and East Gothic) applied to the vagantes or wandering clerics. The latter are not honourable, lack status because they enjoy no patronage and are deprived of societal protection. This was a Welsh influence in Germanic law (D. Walters, personal communication, 1983); E. Anners & D. Jenkins, "A Swedish

- borrowing from medieval Welsh law?", 325-33; see also Waddel, *The Wandering scholar*, ch.8.
- (158) Dillon and Chadwick, *Celtic Realms*, 138-9. The honour-price is the most important element in the legal status of a free man.
- (159) *Ibid.*, 98,102. The idea of physical destruction by satire is in Ancient Ireland central to the concept of kingship which remained more tribal by opposition to the feudal organisation of Welsh kingdoms under Norman influence. According to the Irish myth of kingship, a king who had lost his integrity (i.e. was a good and just ruler) could no longer reign. Sagas play symbolically on the notion which extends to physical integrity cf. the episode of Núada Argetlám (of the Silver Hand) in the First Battle of Moytura.
- (160) Benedict (in *The Chrysanthemum and the sword*) highlighted the opposition between "shame culture" and "guilt culture" as respectively the expression of collective sanctioning by dishonour and individual responsibility; the same notion is echoed in R.H.Bloch, (*Medieval French literature and law*), who developed the idea that the gradual shift in judicial institutions which was well under way by the mid-1200s reflected the centralization of justice by the monarchy. To the public vindication by the community of the early legal system (feudal court) was substituted the private inquest where the individual was confronted by the State.
- (161) A&B Rees, *op.cit.* 106-7. This is echoed in Indian *Laws of Manu*.
- (162) The scene of degradation : riding a donkey facing its tail, or up-side down is cited by Ducange in "*Processionibus publicae*" as customs of the Languedoc, South of France (see Darmon, *Mythologie de la Femme dans l'Ancienne France*, 141, n.5). It is known in equestrian societies e.g. in India (Patterson, *op.cit.*, 93). These scenes were frequently part of festivities, M.Mc Neill cites the e.g. of the Oddfellows' Procession, Newburgh, Fife (Scotland), where the newest member of the (Masonic) order used to be seated on a donkey, face to tail followed by a hord of fancy dress figures (*The Silver Bough*, IV, 222-223).
- (163) Darmon (*ibid.*, 140-1) gives examples in Rome; see also Glotz, *Le Masque dans la Tradition européenne*, 168-9; Jonin (*Les personnages féminins*, 67-8) mentions similar customs in the south of France.
- (164) Darmon, *op.cit.*, 141.
- (165) Bolte-Polivka, *Anmerkungen*, IV, 144; I, 335, 341.
- (166) Hauvette, *L'Arioste et la poésie chevaleresque*, 208.
- (167) TYP, 514.
- (168) Patterson, *op.cit.*, 74-75. Jenkins and Owen eds., *The Welsh Law of Women*, 132-5, (Cynerth Ms.) 141, (Latin A) 153, (Iorwerth Ms.) 167. The last three passages add

the law of the "woman of bush and brake" or deserted mistress.

(169) See the summaries in part I. The allusions are also found in BDL, SR (as if "cut with scissors").

(170) Note in the same line of thought, D.B.Walters drew my attention to an allusion in a 9th century Suabian law tract which refers to compensation given to a woman according to the offence done to her, i.e. according to the extent with which her dress had been lifted (Personal communication, 1983).

(171) Ward traces this relationship between type of punishment and nature of crime from Indo-European times down to the Middle Ages, as inherited from and corresponding to types of ritualistic sacrifices. ("Threefold Death: an Indo-European Trifunctional Sacrifice?", 127-131).

(172) We refer again briefly to the notions developed about this in part II and the references quoted there. E.g. Cooper (Encyclopedia of traditional symbols) stresses the ambivalent symbolism of the mantle: dignity and concealment. Also Chevalier and Gheerbrandt, Dictionnaire des symboles.

(173) Polheim, Der Mantel, 41-64. Studies the references to mantles in medieval literature.

(174) Bayard, Le Sacre des Rois, 116-120.

(175) Mantles are seen as prize possessions in Ancient Irish society, see study on the Mantle symbolism, part II, above.

(176) Jones&Jones, The Mabinogion, 113; E.g. Llên Arthur, Tegau's mantle (TYP). Mc Culloch, Mythology of all Races, III, 55 (Manannan's cloak of invisibility).

(177) Finch, ed.tr., The Saga of the Volsungs.

(178) Luzel, Contes populaires de Basse Bretagne, III. E.g. there is mention of either a mantle, hat, bonnet of invisibility in: L'Homme de fer (p.99), Le Lièvre argenté (p.196), Le Voleur avisé (352q.) etc.

(179) See references in part II above: Grauls, Volkstaal en Volksleven in het werk van P.Bruegel, 89-90. Personal communications from Père F.Rodegem (Louvain) and Nieuwdorp, Curator, Museum Van den Bergh Mayer, Antwerpen (1986).

(180) Portal, Des couleurs symboliques.

(181) The term is from Charles-Edwards, op.cit., 123.

(182) "Dwyn gwyneb" does not appear in the laws but in literature see references given by Patterson, op.cit., 74 n.1; Charles-Edwards, "Honour and Status", 130.

(183) Personal communication, Morsbach (1986); also Knott and Murphy, Early Irish Literature, 78; Yau-Fai Ho, "The Concept of face", 887-883. Islam on the other hand does not use the expression.

(184) Charles-Edwards, ibid.

(185) Knott & Murphy, ibid., 77-81.

(186) Ibid., 78. In his very interesting article, Yau-Fai Ho (op.cit.) argues that despite its prominence

- in Chinese culture "face behaviour" defined at a high level of generality (p.883) is universal and "face" should be used as a construct in the social sciences.
- (187) Jenkins and Owen, *The Welsh Law of Women*, 44.
- (188) Mac Cana, "Conservation and Innovation", 66; Sjoestedt mentions "...le code d'honneur guerrier qu'on ne saurait enfreindre sans perdre la face" (*Dieux et héros des Celtes*, 98).
- (189) Dumézil, *Mythe et Épopée*, I, 540sq.; see also the lists of testing objects in ST.: D 1475 and also AT: types 566-569.
- (190) On this: O' Cathasaigh, *The Heroic Biography of Cormac Mac Airt*.
- (191) Ward (op.cit.) suggests that, to a trifunctional Indo-European ritual sacrifice corresponds a trifunctional pattern of punishment by hanging, piercing or burning and drowning.
- (192) Ménard, *Le Rire et le Sourire*, 300 (our translation).
- (193) The comic being an "umbrella" term, it has here been consistently understood as "popular comic" (see distinctions in Eco, "Frames of comic freedom", 7).
- (194) in Poirion, 191-194 (our translation).

B. Towards a typological definition of the Tale

- (1) The concept of Heroic Biography has been studied by scholars such as Von Hahn, i.e. Rank, Taylor, Nutt, Lord Raglan, Campbell and De Vries and recently, O' Cathasaigh- for bibliographical references, *The Heroic Biography of Cormac Mac Airt*, 1sq.
- (2) Thompson, *The folktale*, 417.
- (3) Cross, *Motif-Index of early Irish literature*. AT has no answer to this, it only deals with complex tales.
- (4) In other words "Chastity Test by means of a magical object" can be defined as an allomotif of the motifeme (=class of motif): "Hero-test by means of a magical object", to use Dundes's terminology. For reference see O' Cathasaigh, *The Heroic Biography*, 19.
- (5) Propp, *Morphologie du Conte*, 31.
- (6) 1. A simpler tale may not include all 31 functions established by Propp as the basic morphological structure of the "fairy"/folk- tales. 2. Omissions of some functions are possible but not inversions. 3. A tale may be composed of several sequences (or "moves", as termed in the English translation of the book from the Russian). Each sequence is characterized by the alternation of Lack/Misdeed and Lack/Misdeed liquidated; see for summary of the method: Scholes, *Structuralism in literature*, an introduction, 62 sq.
- (7) Application in the medieval context: e.g. Lawson, "Structure of the *Lais of Marie de France*", 233-40; Crist and Lee, "Analyse fonctionnelle des fabliaux", 85-104;

- the outline of the Heroic Biography of Cormac mac Airt, in O'Cathasaigh, 73sq.; Mesnil, Trois essais sur la fête. Du folklore à l'ethno-sémiotique, 45sq.
- (8) It is part of the logical succession of functions that to an imposed task/ proposition should respond a (positive or negative) reaction (Propp, Morphologie, 54).
- (9) The magical object given as a reward to the hero is, in folktale terms, meant to function as a personal attribute or magical helper (see Propp's definition, *ibid.*, 55-56).
- (10) Bruford, 25, 232.
- (11) Bruford, 210sq.
- (12) "Motif" is defined by Bruford as "a part of a story sufficient to be told independently if the circumstances are explained" with the shortcomings which this definition entails (*Ibid.*, 1-2).
- (13) *Ibid.*, 210 sq.
- (14) Thompson, The Folktale, 434.
- (15) Propp, "Transformations du Conte Merveilleux" in Morphologie, 172-200.
- (16) Dorfman, The narreme in the medieval romance epic.
- (17) Note the neologism similar to those used by Dundes ("motifeme"), and by Lévi-Strauss ("mytheme") referring to the minimal components of a myth (Dundes, Morphology of North American folktales; Lévi-Strauss, "La structure des mythes" in Anthropologie structurale, chap.XI).
- (18) Dorfman, *ibid.*, 70, n.12.
- (19) *Ibid.*, 71, n.14.
- (20) *Ibid.*, 70-74.
- (21) Dorfman, 71-72.
- (22) See review of théories and bibliographical references in Mélétski, "Etude typologique du conte" in Propp, Morphologie, 211sq.
- (23) Mélétski, "L'Etude structurale et typologique du conte", *op.cit.*
- (24) On Greimas, see Mélétski, *ibid.*, 226.
- (25) *Ibid.*, 242sq.
- (26) E.g. the folklorization tendency in 13th century narratives which we have mentioned see Fourrier, Le Courant Réaliste dans le Roman Courtois en France au Moyen âge.
- (27) Mélétski, *ibid.*, 244.
- (28) Bozoky, "Quêtes entrelacées et itinéraire rituel. Regard sur la structure de la Deuxième Continuation du Perceval", 49sq., 56.
- (29) Bozoky, "Roman Arthurien et conte populaire: les règles de conduite et le héros élu", 31sq., 36 n.46; Bozoky, "Quêtes entrelacées et itinéraire rituel", 56.
- (30) See Bettelheim, Les Contes de Perrault, 111-128; 97-110; 77-86. Also: Soriano, Les Contes de Perrault, culture savante et traditions populaires.
- (31) Bakhtine, Esthétique et théorie du roman, 257.
- (32) Bakhtine, *ibid.*, 262, 299.
- (33) Bozoky, "Quêtes entrelacées..", 54-55. We have

already considered elsewhere the variety of testing objects in Arthurian literature as well as the question of the storytellers' attitude to the marvellous which can serve as justification for the inexplicable and can enhance the extraordinary nature or value of a character etc. -see part II, discussion on the "Marvellous objects".

(34) Marx, *Nouvelles Recherches*, 6-12.

(35) Propp, *Morphologie*, 33; Mélétiński, *op.cit.*

(36) O'Cathasaigh, *The Heroic Biography of Cormac Mac Airt*, 1-8, for a review of the studies on this internationally attested pattern; and Bray, *The Lives of the early Irish Saints*.

(37) O' Cathasaigh, *ibid.*, 5; given the definition of myth as a complex of elements, a pattern of causes and effects which is functional for a particular audience and has therefore some "sacred" connotation, see on this section B.2. below.

(38) Malraux, *La Métamorphose des dieux*, 373.

(39) O'Cathasaigh, *ibid.*, x6; we have thus synthetized the pattern given by De Vries cited by O' Cathasaigh to accomodate the focuses on both types of heroes: martial and king-heroes, to which we shall return.

(40) O'Cathasaigh, *ibid.*, 1-6; the traditional Irish story-teller's repertoire lists tales in the sagas according to a topical classification:

Conception/Birth-tales, Wooings, Adventures such as Visions, Loves, Elopements, Invasions, Cattle-Raids etc., see A&B Rees, *op.cit.*, 208-9.

(41) Beatie has interestingly indicated that certain pervasive narrative patterns exist in medieval narrative, usually referred to as traditional literature, which are related to myth, "Patterns of myth in medieval literature", 101sq.

(42) Rivière, G. Dumézil à la découverte des Indo-Européens, 91.

(43) Ries on Herder, in "Langage et message du Mythe d'Homère au XIXe siècle", 24.

(44) Definition of myth in Mélétiński, 219.

(45) Dumézil, *The Destiny of a king*, 115.

(46) We are merely skimming the surface of what is a vast and dense field of study.

(47) See O'Cathasaigh, "Between God and Man", 73.

(48) Eliade, *Le Sacré et le Profane*; *Aspects du mythe*; Beatie, "Patterns of myth in medieval", n.39.

(49) Vidal, "Aspects d'une mythique", 40sq. We did not consider the Jungian and exact sciences perspectives for a definition of "myth".

(50) *Ibid.*, 41-43.

(51) Kirk, *Myth, its meaning and functions*, 30, 253-9.

(52) Vidal, "Aspects d'une mythique", 36.

(53) Dubuisson, "Métaphysique du récit", 69.

(54) Dumézil, see references in bibliography and in particular: *Mythe et Epopée (ME)*, 3 volumes.

- (55) In general terms this is supported both by Eliade and Lévi-Strauss.
- (56) Jackson's edition, *The Gododdin: the Oldest Scottish Poem*.
- (57) Mac Cana, "Conservation and innovation", 72sq., 113.
- (58) Lawson, "La structure du récit dans les lais de Marie de France", 233-240; Mertens-Fonck (in "Morgain fée et déesse", 1067-1076) refers to a passage in Sir Gawain and the Green Knight which describes the knight as being made to bear vaillantly arms.
- (59) Brewer, "Medieval European literature in Ford, 76; Bakhtine, *Esthétique*, 70.
- (60) See the Dorfman model above; Mélétski, 242.
- (61) We refer to the section A.2 above. Further on this see Beatie, "Patterns of myth", 112-4.
- (62) Duby, *Les trois ordres ou l'imaginaire du féodalisme*.
- (63) Grisward, "Des 'Trois fonctions' aux 'Trois Etats'?", in Rivière, 199-203; also Batany, article under the same title, 933-38.
- (64) Proverbs, sayings have a similar function. On this matter, see "la tradition normative" referred to by Rodegem, "Initiation et sagesse", 151 sq.; see also above A.2.2., on the importance of public recognition, honour and shame in the medieval legal and social contexts.
- (65) De Briel and Herrmann, *King Arthur's Knights and the myths of Round Table*, 66.
- (66) We refer here to a definition given by sociologists to define traditional rural society and medieval society (whether clanic, feudal or urban), see Mesnil, "Trois essais sur la fête. Du folklore à l'ethno-sémiotique", 10-13, and bibliographical references in Mesnil.
- (67) T.Hunt, "Chrétien de Troyes's Arthurian romance, Yvain", in Ford, 128.
- (68) Duby, *Le chevalier, la femme et le prêtre*, 236.
- (69) Beatie, 111.
- (70) This has been remarked also by R.H.Bloch, *Medieval French Literature and Law*, 220.
- (71) Cormier, "Tradition and sources: the Jackson- Loomis controversy re-examined", 129.
- (72) Beatie, "Patterns of myth", 109.
- (73) Gantz, *Early Irish myths and sagas*, 23.
- (74) See Burkert cited by Dubuisson, in "Métaphysique du récit et genèse du mythe", see notes 7 and 8 and corresponding paragraph, 64-65.
- (75) Which is a pattern of myth; see definitions above: Vidal, Kirk.
- (76) Bromwich, "Celtic dynastic themes and the Breton lays", op. cit.
- (77) On the sovereignty theme, see Mac Cana "The Theme of King and Goddess theme", *Eriu* VII, 76sq.; VIII, 59sq.; Breatnach, "The Lady and the King: A theme in Irish Literature", 321-6.
- (78) Cf. *The Story of Mélusine and the Breton Lusignan*

- family (Poirion, *Le Merveilleux*, 110sq.).
- (79) O' h'Ogháin, "The sacred champions", in *The Hero in Irish Folk History*, 51sq., 55 n.87, 88. Knott and Murphy remarked on Carney's views on the monastic origins of the dragon motif in *Early Irish Literature*, 130. References to Breton, Welsh and Irish saints: Doble, *the Life of St Budoc*; Wade-Evans, *Vitae Sanctorum Britanniae et genealogiae*. See also doctoral dissertation of D. Bray.
- (80) Mac Cana, "Conservation, innovation in early Celtic literature", 111.
- (81) Bromwich, "Celtic dynastic themes", 439sq. E.g. Pwyll exchanges places with Arawn, Lord of the Otherworld, and Yvain/Owein defends the "magic" fountain of the Lady (R.L. Thomson, ed.).
- (82) K. Meyer, *Fianaigeacht* xxvi; A&B Rees, 63.
- (83) On this, R. Bromwich, "Celtic elements in Arthurian literature", *ibid.*
- (84) On questions of transmission from a socio-historical point of view, see Bullock-Davies, *Professional interpreters and the Matter of Britain*; Devally argues (in "*La Formation d'un milieu favorable au développement de la Littérature Arthurienne*", 69-71) that from the middle of the 12th century under Henry II one witnessed a two-way migration of officials, to and from, Britain and the continent, which favoured the development of common literary themes.
- (85) See part II above; Poirion, *Le Merveilleux*, 52sq.
- (86) See our versions, part I.
- (87) The Hero is bound by a network of relations which determines the structural pattern of the narrative and forms a rhythmic model based on actions-reactions.
- (88) Eliade, *Aspects du mythe*, 242-3; also Rodegem, "*Initiation à la Sagesse*", 144sq.
- (89) Köhler, *L'aventure chevaleresque. Ideal und Wirklichkeit in der höfischen Epik*, 104; Bozoky, "*Roman arthurien et conte populaire. Les règles de conduite et le héros élu*", *op. cit.*
- (90) Dumézil, "*Les fautes d'Héraclès*" in *ME II*, 117sq.; see also the episode of the death of Conaire Mór in *The Irish tale of the Destruction of Da Derga's Hostel* (Marx, *Nouvelles Recherches*, 118-120; Gantz, *Early Irish myths and sagas*, 103 sq.).
- (91) Dumézil, *ME I*, 630sq.
- (92) See Bray, *op. cit.* Note also the repartition of women as *ban-druí*, *ban-fili*, *ban-gaiscedach*, in Wagner, "*Studies*", *op. cit.*, 43-44.
- (93) The concept of the beneficial social and physical actions of the "good king" is well known in the ancient world, Celtic and Germanic Cf. Medb's requirements of her husband Ailill at the beginning of the *Táin Bó Cuailgne*: without jealousy or niggardliness and generous (Dumézil, *ME I*, 605, n.3); see in particular, references given by Dubuisson in "*Métaphysique du récit et genèse du mythe*", n.27 and corresponding paragraph e.g. "*Le roi*

indo-européen et la synthèse des trois fonctions", 21-34; also Guyonvarch', *La Souveraineté Guerrière de l'Irlande*, op. cit.

(94) See the Heroic biographical pattern established by De Vries ('O Cathasaigh, *The Heroic Biography* 7, n.25); also, Littleton, *An Anthropological assessment of the work of G.Dumézil*, 146-7, 217.

(95) See Dubuisson on Cormac in "Métaphysique", n.27; Knott and Murphy, *Early Irish literature*, 48 and O'Cathasaigh, *The Heroic Biography*, 11. Note that the overlapping or "glissements" in particular between first and second functions caused a confusion in the functions of some mythical characters, this is witnessed in tales. E.g. Lug, Finn and Arthur (A&B Rees, 71); see also in general: Binchy, *Celtic and Anglo-Saxon kingship*, 'O'Donnell Lectures 1967-8.

(96) For comparison see O.Buhocu, "Le mythe indo-européen d'initiation à la guerre: Le Motif Daco-Roumain", 40-55.

(97) As well as the precarity of the "Fír Fer which is open for challenge at regular intervals cf. Samain; see remark by O' Cathasaigh, *Heroic Biography*, 90.

(98) O' Cathasaigh, 62-63.

(99) Dumézil, *ME III*, 30; Watkins, "Is Tre Fír Flathemon: Marginalia to Audacht Morainn", 180-198.

(100) Reference already mentioned on the subject; e.g. The story of Niall and of Lugaid Laigde for which Dumézil found close parallels in form and symbolism in Iran and India, *ME, II*, 335-337 n.2.

(101) Wagner, "Studies in the Origins of Early Celtic Civilization I, Old Irish FİR "truth, oath", 1-45.

(102) Dumézil, *ME, I*, 540-1; see schema of correspondances in Rivière, 63.

(103) Note the dual aspects of the first function: sacred/ beneficial (=Dagda) and the fierce (=Nuada) and the duplication of second function attributes (sword and spear). See Grisward's interpretation which diverges from Dumézil's and J.De Vries's (in Rivière, 210; Dumézil, *ME I*, 446sq.; also J.De Vries, *La Religion des Celtes*, 162).

(104) Cf. our discussion on the Drinking Horn symbolism in part II above. See references already cited: Bartrum, "Tri Thwls", 459.

(105) TYP, cxxxiii sq.

(106) O'Cathasaigh, *The Heroic Biography*, 62 sq.; 84-5.

(107) Byrne, *Irish Kings and High Kings*, 63-4: the genealogical tract *De Síl Conaire Moir*, 8th century is the most archaic account (L.Gwynn ed., *De Síl Chonairi Moir*, 134 sq.): The mantle is referred to as "casal"/chasuble.

(108) See Bartrum's classification, 454.

(109) On the magico-religious and royal associations of board games, see Th. Saint Paul, "Était-ce aux échecs que jouait Tristan?", 259-68.

(110) Dumézil, *ME I*, 541; See Gerschel for examples in German folktales, cited by Rivière, op. cit., 91sq.;

Breton folktales are particularly rich in food-providing objects, protective magical clothes etc. (Luzel, Contes de Basse Bretagne, III, ch. VI).

(111) Poirion, Le Merveilleux, 100sq.; Paton, Studies, 128sq.

(112) We refer here to our discussions on the Tale elements, in part II above.

(113) J.Vendryes, "Les éléments celtiques", 11, 23 sq.; Jodogne, "L'Autre Monde celtique dans la littérature française du 12è siècle"; Bartrum, "Tri Thlws", see additional treasures (p.460); Arthur's belongings as listed in Kulhwch as Olwen: Excalibur/Caledfwlch, the sword; Prydwen, the ship; Gwen, the mantle (of invisibility (P.Ford, "On the significance of some Arthurian names in Welsh", 268-73); or Finn has a sword, drinking horns, a bonnet of invisibility (K.Meyer, Fianaigecht, 51).

(114) Dumézil, ME, II, 125.

(115) Cf. Grisward's interpretation of the enigmatic Grail procession in the Perceval romance, Grisward, "Des Talismans trifonctionnels des Scythes au Cortège du Graal", in Rivière, 209-11.

(116) Kingship regalia correspond to the functional tripartition because of the inherent nature of the king (cf.above); Mac Cana, mentions that a ritual Cattle raid was part of the inauguration to kingship in India and probably in Ireland also ("Conservation, innovation", 76).

(117) Gantz, 240.

(118) Dumézil, ME, II, 330sq., for examples and Indo-European parallels: 339-345; e.g. in the Cycle of Kings: the stories of Niall and Conn (A&B Rees, 75-76).

(119) Murphy, "On the dates of two sources in Thurneysen's Heldensage", I, date of text: 7th century, 145-151; also Lindsay and Loomis. "The magic Horn and Cup in Celtic and Grail tradition", 71-75.

(120) Dumézil, ME, I, 499-500.

(121) Dumézil, ME, II, ch.VI, 117sq.; ME II: the "untruth of nobility"/of the warrior is cowardice. See also Ward, "The Threefold death", 123sq.

(122) The Destruction of Da Derga's Hostel (ed. Knott) translated by Gantz, 103 sq.; Tóruigheacht Dhiarmada agus Ghráinne, ed., Ní Shéaghdha, 91-95.

(123) Rivière, 88.

(124) Ibid., 74.

(125) Reckoning also with the symbolic connotation and status attached to these particular items in early societies and in medieval times (see part II).

(126) Interestingly, BM adds another test, the test of carving a boar's Head with a magic "knife". We notice thus in BM -is it a coincidence (?) - the presence of typical trifunctional objects: mantle-knife-cup/drinking horn. Note that the drinking vessel always carries ambivalent first and third function characteristics.

C. Tale and Audience

- (1) Cormier, "The Jackson-Loomis controversy re-examined", 120.
- (2) Ibid.
- (3) M.Mesnil, 17.
- (4) See the classification given by Strubel, of the functions of the comic in medieval literature i.e. satire/parody/"comic d'évasion" (in Poirion, Précis, 186-213).
- (5) We have here an illustration of Bakhtine's concept of "polyphony" in literature, which refers to a plurality of independent and unmerged voices such as those of different social groups (official culture versus subculture or non-official culture) which negotiate a shared means of expression, see Todorov, Mikhail Bakhtine: The Dialogical Principle, tr.by Godzich; also Bakhtine, L'Oeuvre de F.Rabelais et la culture populaire au Moyen Age et sous la Renaissance.
- (6) Poirion, 188-9.
- (7) Strubel, in Poirion, Précis, 192.
- (8) And we only laugh provided the transgression is external to us: Eco, "Frames", 2.
- (9) In Poirion, Précis, 191-2.
- (10) In Poirion, Ibid., 194-5.
- (11) Eco, Frames, 6.
- (12) Eco, "Frames, 2sq.
- (13) Cf.above, section B.
- (14) Eco, Frames, 4-5.
- (15) Zumthor, "la tradition médiévale est suffisamment forte pour intégrer sa propre contestation" (in Poirion, Précis, 194).
- (16) In Poirion, ibid., 193.
- (17) Kern, The Absolute Comic, 31; Huizinga, Homo Ludens, op. cit.
- (18) Eco, "Frames", 4-6 and as general reference see also Eco, The Role of the Reader.
- (19) Eco, "Frames", 6-7; also Heers, Fêtes des Fous et Carnavals, 240sq.
- (20) Insight into the philosophical and psychological aspects of what makes people laugh is outside the scope of our concern but references on the subject (from Aristotle to Beaudelaire, Freud and Bergson) can be found in Kern, The Absolute Comic. R.H.Bloch ("Le Rire de Merlin", 7-21) gives an interesting interpretation of laughter as a liminal phenomenon, a transition between something/a reality, and its representation.
- (21) The concept of "polyphony": Bahktine, L'Oeuvre de F.Rabelais et la culture populaire au Moyen âge.
- (22) Eliade, Aspects du mythe; Le Sacré et le profane.
- (23) Mesnil, Trois essais sur la Fête, 25.
- (24) See part II, "Feast setting".
- (25) Kern refers also to the "absolute comic", op. cit.

- (26) Ivanov, "The semiotic theory of carnival as the inversion of bipolar opposites", 11-35.
- (27) Note that some versions: Fen.T, or BDL/DF or still the late Cmt or some of the German versions introduced either overt criticisms or harsh punishments, or changed the ending (e.g. no successful hero/ine), which would tend to distort the reception of the Tale.
- (28) The expression is borrowed from Kern, *The Absolute Comic*, ch.2.
- (29) On women never being "comic heroes" as such, see Kern, 44.
- (30) Fabliaux, farces, tales which echo the carnivalesque justice of folklore found in medieval popular feasts and festivals. (E.g. May day celebrations where women play a prominent role; the Days when women take on "male roles", wear a male attire and are said to be "kings").
- (31) What Kern entitled the literature of "Women on top", 44-59.
- (32) Crist and Lee, "Analyse fonctionnelle des fabliaux", 85-104.
- (33) As adulterous women are the object of tacit approval and cuckolds are portrayed as gullible, stupid scapegoats.

CONCLUSION

- (1) Köhler, *Ideal und Wirklichkeit*, preface.
- (2) See Ann Wilson's approach in: *Traditional romance and tale: How stories mean*.
- (2a) McCone, *CMCS* (1987), 106.
- (3) This attractive new term which encapsulates the functions of the medieval author, and also of the traditional storyteller was recently put forward by K.Varty who showed it at work in the several Branches of the *Roman de Renart*. (See ch.3 "Le Rôle de l'Anthologiste-Conteur" in K.Varty, *A la Recherche du Roman de Renart*, -in print, 1987: we translated part of the book into French for its publication.) The "anthologiste - conteur" did not act as a "creator" in the modern sense of the word. He preserved a tradition but equally built upon it: anthologizing existing tales, creating adequate links, adding whatever suited him and his story; thus mediating between what P.Mac Cana had qualified of conservation and innovation in traditional literature (See Mac Cana's article: "Conservation, Innovation in early Celtic literature", *op.cit.*).
- (4) Bettelheim, *Les Contes de Perrault*, 15.

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- (AUS) Die Ausgleichung: Birlinger E. and Crecelius W. eds., II, 489-491.
- (BDL) Laoidh an Bhruit - Book of the Dean of Lismore: Meek D.E. ed., 231-428.
- (BM) The Boy and the Mantle: Child F.J. ed., English and Scottish Popular Ballads, I, 257-273.
- (CE) La Copa Encantada: Benavente J., Obras Completas, II, 109-162.
- (Ceil) Céilidhe Iosgaide Léithe: Mhac an Tsaoi ed., 42-70.
- (Cmt) Le Manteau Mal Taillé: Legrand D'Aussy ed., 54-59.
- (Cont.P) Le Livre de Caradoc, Roach W. and IVY R.H eds., I, 11.8493 sq.
- (DC) Diu Crône (Heinrich von dem Türlîn): Scholl G.H.F. ed., 11.917-3131.
- (DF) Laoidh an Bhruit - Duanaire Finn: Murphy G. ed., II, 330-335.
- (Fen.T) Cath na Suiridhe: Cross T.P ed., "Notes on the Chastity Testing Horn and Mantle", 6-10.
- (Font) La Coupe Enchantée (La Fontaine): Chamfort ed., 144-149.
- (G.Kron) Die Krone der Königin von Afion: see Child F.J., English and Scottish popular Ballads, I, 267, n.1.
- (G.Lan) Im pruff tone lanethen mantel: Bruns P.J. ed., II, 143-147.
- (G.Saph) Dis ist Frauw Tristerat Horn von Saphoien: Bruns P.J. ed., II, 134-143.

- (G.Sh) Ain Hupsches Vasnacht Spill von König Artus:
Keller A.von ed., IV, 183-215.
- (G.SKron) Das Vastnachtspiel mit der Kron: Keller A.von
ed., II, 654-663.
- (G.Sm) Der Luneten Mantel: Keller A.von ed., II,
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- (Sgel) Sgé1 Isgaide Léithe: Draak M., 232-240.
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- (SR) Skikkju Rímur: Cederschiöld and Wulff eds., 51-102.
- (TCz) Tkadleček - Old Czech Prose dialogue: see Erickson C.T, Le Lai du Cor, 7 n.3.
- (TDG) Tóraigheacht Diarmada agus Ghráinne: Sgéal Dhiarmada agus Ghráinne, in "Diarmuid and Gráinne as a folktale", ed. Lloyd J.H., 87sq. (para 31).
- (Teg) Chwedl Tegau Eurfron: Thomas G. ed., Part I, 1-9.
- (TR1) Il Tristano Riccardiano: Parodi G. ed., 153-157.
- (TR2) La Tavola Ritonda: Polidori F.L. ed. I, 157sq.
- (VR) La Vengeance de Raguidel (Raoul de Houdeng): Freidwagner M. ed., 112-114.
- (Wun) Das Wunderhorn: Birlinger E. and Crecelius W. eds., I, 11sq.

2. Abbreviations

ALMA: Arthurian Literature in the Middle Ages, ed.
R.Sh.Loomis.
ANTS: Anglo-Norman Text Society.
AT: The Types of Folktale. A classification and
bibliography, A.Aarne and S.Thompson.
BBCS: Bulletin of the Board of Celtic Studies.
BBIAS: Bibliographical Bulletin of the International
Arthurian Society.
CAIEF: Cahiers de l'Association Internationale des études
françaises.
Cermeil: Centre d'études et de recherches sur le
merveilleux, l'étrange et l'irréel en littérature.
CCM: Cahiers de Civilisation Médiévale.
CFMA: Classiques français du Moyen Age
CMCS: Cambridge Medieval Celtic Studies.
EC: Etudes Celtiques.
ERE: Encyclopedia of Religions and Ethics.
HRB: Historia Regum Britanniae (Geoffrey of Monmouth).
IT: Irische Texte.
ITS: Irish Texts Society.
ME: Medium Aevum.
MF: Mélanges Foulon.
MLA: Modern Language Association.
MLR: Modern Language Review.
MMIS: Medieval and Modern Irish Series.
MMWS: Medieval and Modern Welsh Series.
MP: Modern Philology.
PMLA: Publications of the Modern
Language Association.
RC: Revue Celtique.
RIA: Royal Irish Academy.
rv.: Book review.
SATF: Société des Anciens Textes Français.
SGT: Scottish Gaelic Texts.
ST: Motif-Index of Folk-Literature, S.Thompson.
STS: Scottish Texts Society.
THSC: Transactions of the Honourable Society of
Cymmrodorion.
TYP: Trioedd Ynys Prydein, R.Bromwich.
ZCP: Zeitschrift fur Celtische Philologie.
ZRP: Zeitschrift fur Romanische Philologie.

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